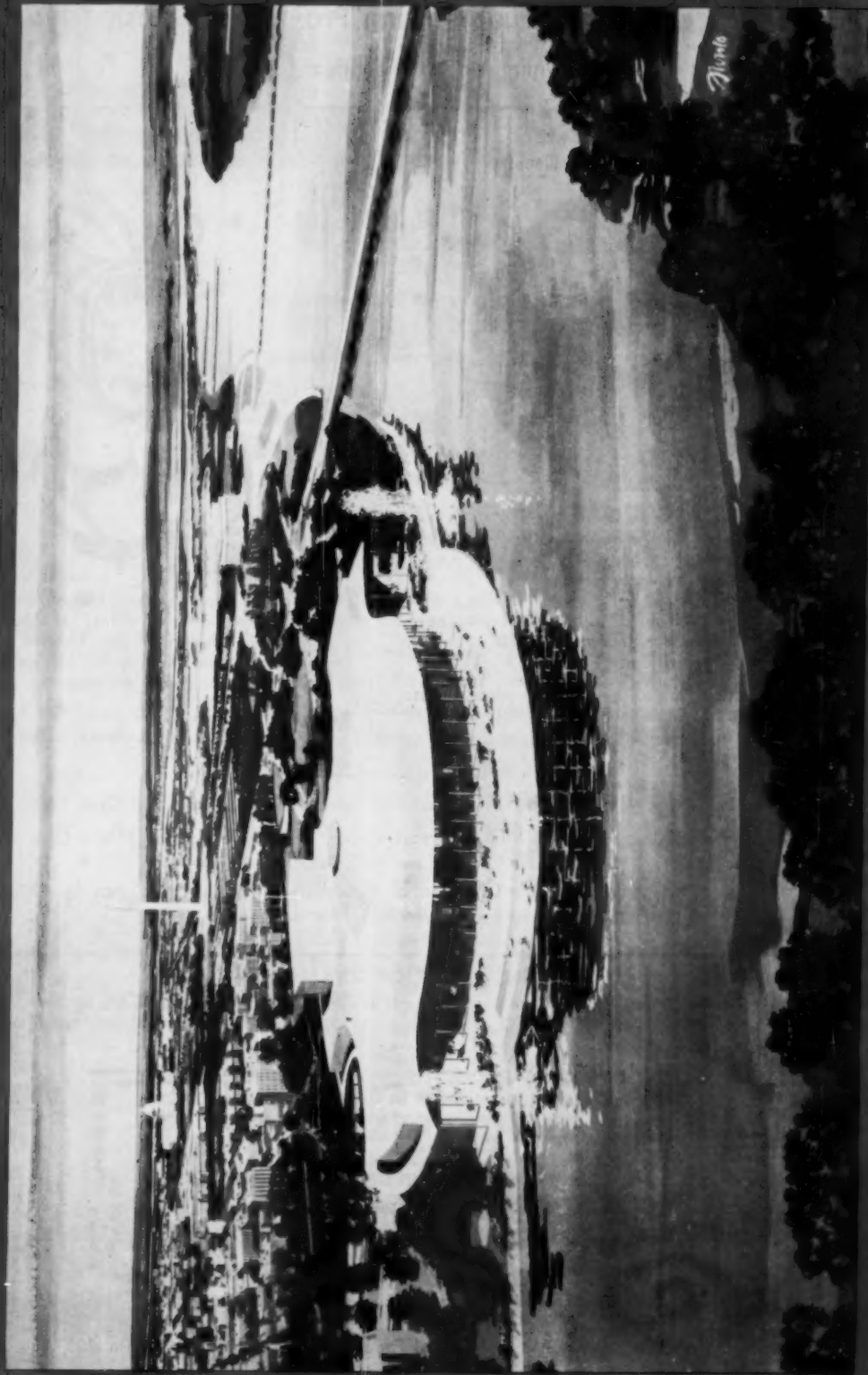


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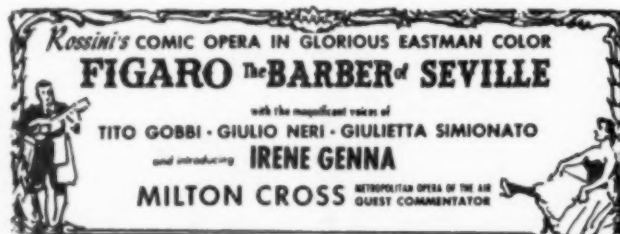
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The Front Cover

An artist's conception of the proposed National Cultural Center, Washington, D. C. See the complete story and the proposed floor plan of the Center on pages 16 and 17.

1960 Jeanie Is Crowned

Joyce Marie Garland, Brooksville, Florida, is crowned 1960 "Jeanie" by National Federation President, Mrs. C. Arthur Bullock, at Florida's Ninth Jeanie Ball, February 13, 1960, in White Springs.

Veronica McCormick, Miami, 1959 Jeanie, in right foreground, looks on. Others in the picture are winners of the 1960 Jeanie Maid Scholarship awards: from left to right, Lynne Crusan, Coral Gables; Sallie McSwain, Arcadia; Diane Navarre, Tampa (in background); Mary Esther Crawford, Leesburg.

Joyce Marie, daughter of Mr. and Mrs. J. C. Garland of Brooksville, was selected from 21 talented young singers, each sponsored by a Federated Music Club and representing more than a dozen Florida cities and towns. Joyce Marie receives a \$500 scholarship from the Stephen Foster Memorial Commission. The four Jeanie Maids each receive \$200 scholarships.



The 21 Jeanie contestants are scored on musical ability, appearance, and stage presence.

Judges for 1960 were: Fletcher Hodges, Jr., one of the world's outstanding authorities on the life and music of Stephen Collins Foster, and curator of the Foster Hall collection at the University of Pittsburgh, Pittsburgh, Pennsylvania; Clayton Logan, Head of the Voice Department-Music Department, Valdosta College, Valdosta, Georgia; and Mrs. C. Arthur Bullock, President of the National Federation of Music Clubs.

National and State Federation officers attending were Mrs. Bullock; National Vice President, Mrs. Clifton J. Muir; South Atlantic District President, Mrs. Glenn W. Morrison; Florida Federation President, Mrs. Byron A. Sperow; Florida Federation Vice President, Mrs. Joseph L. Gray.

Also in attendance was Mrs. Leon Whitehurst who conceived the idea of the Jeanie Ball. She is President of the Stephen Foster Memorial Corporation, and a member of the Florida Federation.

SPRING and Federation Projects Are in Bloom

INEVITABLE as the cycle of seasons, is the cyclic bloom of Federation projects! 'Tis Spring! And seeds are germinating; buds and leaves are unfolding and bursting into glorious bloom. Such is true of this year's Federation projects across our United States where our music gardeners have planted the Federation seeds, imbued them with cultural values and blessed them with devoted care. And we "hear America singing"!

The dynamic echo of American music performed in February's "Parade of American Music" is resounding permanent integration in all media of musical expression.

America's musically talented youth are "pacing each other on the road to musical excellence" and flowering in our Federation Festivals, composition contests, and Stillman-Kelley Auditions; also in our student auditions, Marie Morrissey Keith auditions, the Anne M. Gannett awards, and many other impelling avenues. And our many young artists are blooming before great audiences.

Multitudinous Federation projects, concerned with music for human welfare, are strewn flowers of lingering fragrance in life's pathway for happiness, inspiration, and solace for millions!

Plans for 1960 Music Week, May 1-8, like seeds, germinated in the theme, "Let's Make Music—for Harmony in Life", to make music an integral part of everyone's educational, recreational, civic, cultural, fraternal, and spiritual life.

State Federation Conventions are in full bloom—a mixed bouquet of Federation projects in a festive setting of fine fellowship and musical inspiration.

Summer music camps and festivals are coming into bud, giving promise of a melody of music education, recreation, and culture under the stars.

There are Emissaries extending the Federation and its Projects. They are sharing its program; pioneering by sowing its seeds in new and fertile land where perhaps apathy has retarded cultivation.

And there are our gardeners—faithful, diligent administrators—tilling and nourishing the Federation soil, tending the vital needs for rewarding blooms.

All of these signify growth. God endowed man with an innate need for a closeness to living, growing things. And we think of this especially in the Springtime. Whatever these growing things are, organizational life or things in nature, there is something thrilling, gratifying in growing things. For growth constitutes one of life's marvels.

The last issue of this "SHOWCASE", Music Clubs Magazine, through its Salutes and review of National Federation's 62-year span, re-opened the gateway on our Federation's garden of projects in bloom. Did it not transcend impassiveness, and enliven realization that here is growth summarized, history revealed, a living summation hungering for a chance for greater growth and flower.

One cannot view our Federation's flowering history, its blooming projects of today, or those visualized for next season, without keener awareness of beauty and mustering consecration to our perennial flower bed of music projects for a greater musical America.

Dorothy Dunn Bullock

Notes A N Quotes D Letters to the Editor

To Our Future-Gazers!

Congratulations to our Future-Gazers; and, feel you have thought aright; to commemorate in *Showcase* our sixty-two years of glowing History handed down by Founders and Leaders of Prophetic Visions. The welcome to the new Headquarters at the Fine Arts Building, Chicago, Illinois, more centrally located, will bring more Westerners with talent and foresight, to mingle with Eastern Musicians. Thanks for the innovation from a pioneer in music in Wyoming.—**Mrs. A. R. Merritt**, Pioneer Home, 5 Pioneer Drive, Thermopolis, Wyoming

Constructive Suggestion

Showcase was so fine and excellent that I hesitate to offer one suggestion. However, I feel that it is something which has been inadvertently omitted from past issues of our magazine and, with a new administration, it can easily be incorporated. I should like to see our Federation insignia either on the cover or on page 3. I think its omission has not been purposeful; but yet when looking over several recent past issues, I did not find it prominently displayed, in fact not at all. Since we use it on all our letterheads and publications, it certainly should be used in our official magazine.—**J. Phillip Plank**, President, D.C. Federation of Music Clubs, National Board Member

[Ed. Note: Thanks, Mr. Plank. See page 1.]

Gala Days

The days the magazines arrive are gala days in our home. As the children troop in for lessons and for programs, the magazines are very much on display, and some members are always chosen to read the most interesting articles that pertain to the subject for the day.—**Mrs. William H. Fluhr**, National Board Member, Junior Counselor, Belt, Montana.

"Lasst Uns Erfreuen"

The *Showcase* not only is a record of past and present achievement, but it also presents the heart and soul of the Federation in such a way that one is determined "with renewed consecration, to dedicate herself to the purpose of our federation." The dedication of

our past presidents, and the contributions each made are thrilling to read.

Can anyone enlighten me about the naming of the Federation hymn tune? I quote part of a sentence on page 10: "music arranged by Peter Lutkin to the 1823 tune 'Cologne' of the Protestant Episcopal hymnal." The earliest Episcopal hymnal I have is the one authorized by the General Convention of 1892. The tune, which is listed in almost all hymn books as "Lasst Uns Erfreuen", does not appear in that hymnal under any name. In the ten hymnals of several denominations which I have here at home, none lists the tune "Cologne". In his book "Hymn Tune names" Robert Guy McCutchan writes under "Lasst Uns Erfreuen": "melody from GEISTLICHE KIRCHENGESANG, 1623. Also called EASTER ALLELUIA, ST. FRANCIS, VIGILES ET SANCTI, VIGILI." As the tune is so commonly called "Lasst Uns Erfreuen": "melody from GEIST-our Federation hymn, even though it is hard to spell, and even harder to pronounce. But, personally, I am interested in the historical background, and truly would like to trace the hymn tune name.—**Mrs. Ernest Nelson**, Chairman, Scholarship Board, 417 Drake Drive, Ponca City, Oklahoma.

Challenge for Us All

Congratulations on the fine first Chicago issue of *Showcase* and welcome to your new post in the Federation.

As my experience in the Federation goes back to the age of 14, winning an audition in Minnesota, next a member of Sigma Alpha Iota studying at Chicago Musical College, past president as well as past Stillman Kelley chairman of Idaho with a National winner Barbara Shook, I know of some of the interesting facets of our organization. It is a real challenge for us all but at the same time a wonderful opportunity for service and a great pleasure in knowing kindred spirits.—**Bernice Brusen**, Idaho Press chairman, Boise, Idaho.

From MacDowell Colony

Having often and often heard Mrs. MacDowell speak of the vigor and loyalty and common sense of you wonderful women of the Federation, I am partially prepared—but not wholly, believe me—for these continuing evidences of your interest and support.

As you perhaps know, this has been one of the best years for music at the Colony in a long time; and to many of us one of the very heartening things is that through such help as you all have given us we have been able to assist and, I believe in one or two cases, actually contribute to the saving of some first rate artistic careers, particularly among the young men.

Thank you, always, for your remembrance of Mrs. MacDowell and for your invaluable support.—**George M. Kendall**, General Director, The MacDowell Colony, Peterborough, New Hampshire

Re: MacDowell

Dear Mrs. Mueller:

I saw the *Showcase* article on Edward MacDowell yesterday, for the first time, and being one of the few surviving pupils of Mr. MacDowell, I hasten to add my vote, for he should certainly be in the Hall of Fame. I was still in school, when I studied with him and was his youngest pupil at that time. This was in the fall of 1891, soon after his study for many years in Europe. He was a rare personality and a wonderful teacher, as I can testify, for at my advanced age last week, I made a recording of his "Woodland Sketches" to be made into a phonographic disk, at the request of many of my friends, who love his music. The marvelous appeal of the opening number "To a Wild Rose" still draws tears from my auditors whenever I play it. Paderewski said of MacDowell at that time "MacDowell is the greatest American Composer and should be allowed to devote all his time to composing and should not have to teach." Philip Hall, our noted music critic of Boston, called him the "Poet of the Keyboard" and said one must put up his coat collar when he played his "March Wind." I remember a concert of our Boston Symphony, when Theresa Careno the great pianist played his very popular piano concerto which still comes over the radio from Carnegie Hall, New York, from a Philharmonic concert.

I am the widow of Daniel Webster's great grandson, and a few years ago, when he was proposed for the Hall of Fame as one of the greatest Senators, descendants of his enemies of over one hundred years ago came out against him. Our great Senator Leverett Saltonstall wrote a wonderful justification of him and he was placed at

the head of the list of the famous senators. All great people have enemies.

A revival of much of the beautiful piano and orchestral music, written by MacDowell, would be a joy to the sensitive ears of deeply musical souls, suffering from too much cacophony of the present day.

I was President for many years of the MacDowell Club of Boston, which had a great orchestra conducted for ten years by Arthur Fiedler, four years before he became conductor of Boston Pops, the leadership of which he has now held for thirty years. Ours was the first MacDowell Club of the United States and lasted from 1895-1935.—**Adelina M. Armistead, 343 Beacon Street, Boston, Massachusetts.**

with pardonable pride . . .

- ▶ SHOWCASE is simply thrilling to read and will surely add much to the illustrious History of the National Federation of Music Clubs.—**Florida**
- ▶ The SHOWCASE issue is excellent and I am always so interested in speculating what will be in the next issue. The magazine means much in my life.—**Georgia**
- ▶ . . . such a successful report of Federation work through the years, with coverage of things past and things to come . . . all highly interesting.—**Georgia**
- ▶ Accolades for the success of the SHOWCASE issue . . . subject matter of high quality as well as interesting from the historical standpoint.—**Kansas**
- ▶ Congratulations on the magazine! The SHOWCASE issue is superb and I have been reading it with deep interest. We can all be exceedingly proud of our splendid organization and those who have helped to make it what it is today. And MUSIC CLUBS MAGAZINE is one of the most important features in our development.—**Kentucky**
- ▶ The SHOWCASE issue is a real triumph and I'm sure all Federationists are proud of it.—**Massachusetts**
- ▶ The Magazine is be . . . ootiful!—**Michigan**
- ▶ Congratulations on the stunning SHOWCASE issue. The entire issue was a work of art. The President's message was just perfect. Golden sheets added so much to the beauty. The Editor's Recital expresses thoughts which are very close to my own heart.—**New York**
- ▶ SHOWCASE is a dandy. The gold and white is very impressive.—**New York**

Our Goal:

Every Member an Informed Member

by Mrs. O. N. Mathis
Chairman, Magazine,
Literature Promotion

Since information is so vital to the growth and expansion of our Federation work, we are appealing to each Federation worker to assume a personal interest and responsibility in the promotion of our Federation publications.

Knowledge means better understanding, keener interest and greater appreciation.

We must continue keeping ourselves alert and informed of all up-to-the-minute musical activities and items of local and world-wide interest. We must serve as an encyclopedia for others.

Music Clubs Magazine and *Junior Keynotes* are our official organs and information media of Federation interests and activities.

Note State Presidents and State Chairmen: At Board meetings, and Conventions please publicize our publications; have a panel, if possible, discussing publications and literature; arrange a drive for new subscriptions; have a display on special table with someone to take orders; use posters.

Thanks for your cooperation. Again, our goal: "Every Member an Informed Member."

- ▶ The SHOWCASE issue has come and I have read it from cover to cover. It is a beautiful publication and a great credit to our Federation . . . innovations and changes have added greatly to the content, beauty, and enjoyment of our National magazine.—**North Carolina**
- ▶ SHOWCASE is wonderful and one we shall certainly want to place "Among Our Souvenirs." It gives so much vital information that should serve as reference material in the years ahead. . . . The new format is most interesting too. . . . All in all it is superb.—**North Carolina**
- ▶ Sincere salute for one of the finest and most significant MUSIC CLUBS MAGAZINES in our history.—**Pennsylvania**
- ▶ SHOWCASE was wonderful!—**South Carolina**
- ▶ The SHOWCASE issue looks stunning with the photos and gold cover. I am delighted with it.—**Wisconsin**

Available

Extra copies of the Columbus (1957) and the San Diego (1959) Biennial Convention MCM issues are available for a limited time only at 50c each. Also a few copies of the January-February Showcase historical issue are available at 50c each. Order these issues now, to put in your Club history and press books, from NFMC Headquarters, Suite 900, 410 South Michigan Avenue, Chicago 5, Illinois.

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by Thomas Scherman

making music

IT'S music to me, I must confess, when 4,000 little hands clap out the rhythms of a Beethoven symphony; when those same hands move to cover eyes, while ears strain at a musical guessing game and 2,000 voices, almost in unison, yell "harp, piano, celeste" after listening in darkness to the appropriate instrument; and when at the final concert of a season those same voices burst into song, singing "It Takes Three to Make Music" with perfect understanding. Then I know not only that the presentation of the music at the Little Orchestra Society's Young People's Concerts has reached those 2,000 youngsters but that they have received it.

Although the reactions of the children are spontaneous—massive applause, cheers, or at times large-scale fidgeting, even boos—the planning of the concerts is anything but impulsive. While adult audiences can pick and choose the programs they want to hear, our young, un moulded audience simply waits to be entertained and initiated into the unknown realms of musical sounds. If their first impressions are to be good and lasting, great care must be given to programming and much thought to presentation.

Several basic factors make the task of programming a children's concert easier than its adult counterpart. First and most important, the children come to their first real musical experience in *tabula rasa*. They have developed no prejudice against either Bach or Berg.

Second, no child is too young to enjoy music: even

infants react to pleasant sounds. Couple these facts with another: Music can be enjoyed on many different levels, and the obvious conclusion is that one *can* present Bach or Berg to a child and expect to elicit a positive response. We therefore have the entire literature of music at our disposal, with no good score eliminated because our young audience objects to or cannot grasp it.

On the other hand, children, uninhibited as they are, let you know immediately what they do not like. Their negative response, I have found, comes from their loss of interest. A child's span of attention is short and can take only five minutes of unbroken orchestral music at best. Therefore, while we are not limited in what we can play, we are limited in time. It becomes necessary to use excerpts from all but the shortest works or, as we have done in our explanation of the construction of a symphony, to present a longer work during the course of several concerts. Clock-watching usually works, but it is not infallible and when, on occasion, the children become restless anyway, it becomes necessary to interrupt the music to divert their attention to a specific instrument or theme, or to stop the music entirely and ask if they want to hear more. If the answer is "no" we go to the next part of the program.

So much for the music, but music alone is not enough to hold the children or to educate them. It is essential to employ visual techniques and audience participation to keep the youngsters' interest and help them

absorb and remember rhythms, themes, musical construction, and instruments of the orchestra. Though we do not bring the music down to grade school level, it is just at this level that we make our explanations of the program.

We bank, first of all, on the familiar inhabitants of the Lilliputian world—Barbar, Hansel and Gretel, the Emperor's Nightingale. We have even peopled this fantasy world with a few new characters: Celeste, the lost tune looking for an instrument; the Pet of the Met, a mouse whose favorite music is Mozart's "Magic Flute"; and The Happy Prince who will burst from the leaves of an Oscar Wilde fairy tale for the first time to dance our current season to a close. These are a few of the new heroes and heroines who have made their bows at Little Orchestra concerts. Indeed, the *Story in Music* principle, illustrating that music can tell a story, has been the backbone of our children's programs. With devices such as puppets, shadow play, pre-teen dancers, cartoon drawings, and audience singing, these musical tales become perennial favorites, certain to be entertaining as well as instructive.

Other pedagogical devices not innately entertaining, demand a great deal of ingenuity to keep them from smacking of the classroom. For example, it is basic to any understanding of music to have a real knowledge of the instruments of the orchestra. It is not enough to recognize the sound of a flute or a trumpet. The serious

or one of the lesser virtuoso showpieces will become dull for a child after a very short time. Yet we feel it is our obligation to demonstrate the range and nuances of these instruments. By using accomplished young soloists who are contemporary with the listeners, we not only manage to hold the audience's attention, but give them the feeling of vicarious participation. Many parents have reported that after a show of skill by a particularly talented and studious prodigy, their own children don't have to be coaxed to practice, but run to the piano immediately after the concert.

In teaching the principles of music we ask for actual participation from the audience and supply graphic illustrations when possible. Rhythms are clapped out, themes sung, or illustrated as they recur by cartoonist Lisl Weil, dance rhythms actually danced; the audience learns how to beat time, even to conduct.

Musical forms are explained in familiar concepts. For example the Rondo becomes a musical club sandwich. The recurrence of themes is visually punctuated by ABC flash cards. By singing "Frere Jacques" the children participate in the explanation of the Canon. Three young dancers dance out the individual voices of a Bach Fugue. A piece of music is actually built from short tunes invented by the children of the audience.

Last but not least is the composer himself. To make Mozart emerge as a living, breathing human being,

for moppets

listener should know how the sound is produced and what is its relationship to the sounds of other similar instruments and to the orchestra as a whole. I am often amused when, in retrospect, I think of the lengths to which I have gone to describe the origin, history, physics, and sound potential of a single instrument. Last season all of the component parts of a raw-wood piano were assembled by elfin-like young dancers on stage before the very eyes of 2,000 astonished children. With the finished instrument right alongside a harpsichord and compared in an auditory exhibition with a harp and celeste, the youngsters not only were able to recognize the sounds of each instrument, but understood the special effects of each, how the sounds are produced, the relation each of the four instruments bears to the other, and why the piano is the favored solo instrument. Several seasons ago, a demonstration of the horn presented difficulties, not in a musical sense but rather in getting props onto the stage. The props were a garden hose on which the hornist first displayed his talents and a twenty-foot Swiss Mountain Horn to which he switched later. It is often the outlandish and unexpected which creates the deepest impression; and I can guarantee that 2,000 youngsters will always remember and be able to explain to others how the horn makes music. On still another occasion each member of the audience got into the act by bringing a percussion toy so that he could play in our own Toy Symphony.

A solo on any instrument, be it the piano, violin,

we gave him a festive 200th birthday party in January, 1956. The author of a children's book on the composer wrote a script of entertaining anecdotes from Mozart's life, and the narrative and appropriate music were blended into an hour's fun. Some composers lend themselves to *Stories in Music* and in this way Richard Wagner was presented. The story of "The Ring" captured the young audience, as did the music which accompanied it, and gave the children a lasting impression of the great German composer.

Last year Mary Rodgers, the daughter of Richard Rodgers, created a song which sums up the component parts of our concerts. It was enthusiastically adopted by all the Little Orchestra's junior subscribers as a theme song. They look forward to singing, at the conclusion of each program, "It takes three to make music./ That's how music is made./ By the man who writes it, the men who play it/ And folks for whom it is played."

• Thomas Scherman is the Founder and Musical Director of The Little Orchestra Society, whose Young People's Concerts at New York's Hunter College have been attended by more than 50,000 participating school children during the past 11 years, and heard by hundreds of thousands of others over 100 odd radio stations through the auspices of the National Association of Educational Broadcasters. In 1957 Mr. Scherman received the George Foster Peabody Award for Distinguished Achievement in "providing really beautiful music for a new generation that needs it desperately"—the first and only presentation of this award to a series of musical programs for children.

American Composers

of

Church Music

(The Anthem)

by Richard Warner

ANY paper on American church music would pay tribute to the contributions of such men as Clarence Dickinson, Peter Lutkin, F. Melius Christiansen, and T. Tertius Noble. Prior to the work of these men is that of Lowell Mason, Horatio Parker, and Arthur Foote. Representing the women is Mrs. H. H. A. Beach, the composer of "The Canticle of the Sun," and such anthems as "Let This Mind Be in You." Mrs. Beach was often present at the rehearsals and performances of her sacred works at St. Bartholomew's Church in New York.

American composers of church music are often practical men. Like their English counterparts, many of them are practising organists and choirmasters. In this respect the tradition of writing music for particular seasons and Sundays of the church year follows the example of J. S. Bach himself. Familiarity with the compositions of our church composers is only gained after direct study of the music itself, not by the perusal of publishers' lists. Since composers of church music are writing for choirs of varying ability and size, one will find much music of

easy to medium difficulty. This can be interpreted as either a good or bad thing. It is true that today we find much easy-to-sing music published. The musical value of each choral work, however, must be judged on its own merit. If one were to select an imported model as a criterion for American composers to follow, there is no better example than Vaughan Williams' "O Taste and See."

A good sign today is that there are many Americans working at the art of sacred composition. There are several reasons for this. We are witnessing a revival of interest and activity in sacred music. More colleges and schools of music are opening departments of church music. There are more anthem competitions; and, most important of all, there are many churches and choirs where there is no longer any reluctance to perform contemporary "new music." Evidence of this fact is in the recent appearance of many new hymnals, better edited than ever before, with their accompanying "hymnal companions," containing material on new composers and authors. Two excellent books on church music are Leonard Ellinwood's *The History of American Church Music* (Morehouse-Gorham Co.), and *The Hymnal 1940 Companion* (The Church Pension Fund.)

In the forefront of our American church music composers stand such men as Leo Sowerby, for many years organist and choirmaster of St. James' Church, Chicago. As an organist, Sowerby knows how to write an organ-style accompaniment. (Too many writers of anthems in the past have provided piano-style accompaniments.) In one of his excellent larger anthems, "Come Ye and Let Us Go Up," (Gray, 1952) may be observed the three-stave independent organ part, and (a Sowerby idiom) the use of the interval of the fourth or fifth as a planning device, or as chords built on these intervals. Here is virile American writing, brisk, brilliant, and not difficult to sing . . . Sowerby knows what a choir singer can do. Like Vaughan Williams, Sowerby enriches our choral repertory with fine, simple settings, such as his "The Snow Lay on the Ground."

Another composer of stature is Seth Bingham, probably best known for his organ works. The return to a modal style, so prevalent today, may be seen in his new setting of the "Communion Service in G" (1958). Since unison writing is another twentieth-century characteristic, Bingham uses it in this setting in a plainsong-like manner with very transparent organ accompaniment. This work is dedicated to the St. Paul's Cathedral Choir, London, a tribute not only to that choir but to an American composer as well.

Delving into out-of-the-way places we come upon the name of David Stanley Smith, at one time head of the music department at Yale. We make a discovery that he arranged many sets of carols under the heading of the Carol Society (Stainer and Bell). These are exquisite settings of carols from many countries, and for no good reason are little known to our church musicians.

Not forgetting the women, mention should be made of the many fine settings of anthems by Katherine K. Davis, who has a real gift for writing for young voices. Roberta Bitgood, now on the east coast, is doing considerable composing, in addition to being a very active organist and lecturer. Regina H. Fryxell has a very interesting setting of "Psalm 67" (1954) for voices in unison in a slightly modern romantic style. And the anthems of

• Richard Warner is Professor of Music and Head of the School of Music, Kent State University, Kent, Ohio. He has a Doctor of Philosophy degree from the Eastman School of Music.

Mrs. Beach, mentioned above, should be known. She played a concerto with the Boston Symphony when in her teens.

A man who has contributed vastly to the American church music scene is Everett Titcomb of Boston. Like Healey Willan, Titcomb has written anthems of varying degrees of difficulty. A new large-scale work is "The 98th Psalm" (Gray, 1958). A bright, festive, easy work is his setting of the famous text "Let Us Now Praise Famous Men." Joseph Clokey is another composer whose works are widely sung. The author has many times performed his settings of "Benedictus es, Domine." Since one is always being asked to recommend easier anthems, Clokey's short, well-written anthem "Daughter of Zion" should certainly be mentioned.

A musician who has had a wide influence on our church music is David McK. Williams, the former distinguished organist and choir-master of St. Bartholomew's Church in New York. There he built a great reputation with the choir, especially in the handling of the service from the organ bench. Outstanding among his many choral works is his well-known anthem "In the Year that King Uzziah Died."

Other composers, and there are many, who are writing and arranging anthems and services are David H. Williams, Don Malin, Richard Gore, Austin C. Lovelace, W. Glen Darst, Paul Bunjes, Ludwig Lenel, Richard Wienhorst, Thomas Canning, Alan Hovhaness, to mention only a few. Howard Hanson and Virgil Thomson although symphonic composers, have also made contributions to the field of anthem literature.

An American composer who has a fine gift for treating the text is Randall Thompson. His "Peaceable Kingdom" is well known. A fitting conclusion to this brief survey will be a mention of a new, short choral work of his which shows the possibility of including a good but simple anthem. In his recent work "Glory to God in the Highest" (E. C. Schirmer, 1958), Thompson writes music which is easily sung, maintains the freedom of the text at all times, and, like Vaughan Williams' "O Taste and See," furnishes us with a kind of model for present-day church music composition at its best.



1961 Convention Program News

by Mrs. Charles A. Pardee

THE presentation of Ray Green's "Sunday Sing Symphony" in conjunction with the premiere performance of May O'Donnell (below) and her Dance Company's commissioned choreography of the work will be a highlight of the 1961 Convention in Hotel Muchlebach (above), Kansas City, Missouri, April 19-26.

Ray Green, the composer, is a native of Missouri. This will be the first time that a major modern dance work has received such billing on a Biennial Convention Program, and will focus attention upon the new Dance Auditions recently launched by the Federation. Shape-

Note music is the inspiration of the "Sunday Sing Symphony," which is in five short movements, entitled "Fuguing Tune," "Help Me to Sing," "Help Me to Quietude," "Help Me to Joy," and "Exit Tune."

The music has a happy quality of naturalness and projects the depth and beauty of the religious devotions practiced by many Americans.

The Kansas City Philharmonic Orchestra under the baton of Hans Schwieger will perform the work in the Music Hall of the Municipal Auditorium on Friday, April 21, 1961. The orchestra will include the Federation's 1955 commissioned Paul Creston's "Dance Overture."





Music

versus



Drama

by Ronald Mitchell

ONLY recently in *Time* magazine a review of an operatic production was entitled "Fight over Figaro", the argument in this instance being over Cyril Ritchard's stage production which was considered by some to be altogether too farcical and therefore not consonant with Mozart's intention. Was it perhaps closer to Lorenzo da Ponte's intention? After all, he wrote the words. But are they of as much importance once the music has taken over? Who is to decide? The musical conductor? The stage director? The singers or the actors? The singing actors? The acting singers? The critics? The public? It is an involved matter deciding exactly what musical theatre is or should be. Fortunately, involved matters excite argument and argument encourages publicity, and musical theatre thrives on publicity.

During the past decade or two, musical theatre seems to have undergone a kind of revolution. The Glyndebourne experiment beginning in the 1930's, Rudolph Bing's heroic struggle with the Metropolitan monster, and the Wagner grandsons' wholesale discarding of beards and breastplates in 1951 are only three manifestations of the interesting phenomenon of the lyric stage in the process of catching up with the less flamboyant but usually more progressive stage of plain speech.

Flapping Backdrops

Until quite recently those interested in theatre history went to operatic productions to see things long since outmoded on most stages. Where else could one find actually existing those fascinating archaisms one read about and longed to see in all their innocence and unselfconscious tradition? Where else in professional theatre could one really see those flapping backdrops, the wilful appropriation of the position of centre stage with all subordinate actors at least twelve feet away, the wayward costuming with Madame A wearing the shawl given her by the Queen of Rumania and Madame B the jewelled comb without which she would never dream of singing the role, and the hazards of genuine repertory with tenor *meeting* soprano for the first time on stage in performance without rehearsal and swearing deathless love without even having been introduced?

Carpet for Dying on

It was handy to have a museum of this sort and, now that things are changing, the theatre historian will have to accept more from reading about the past and less from observation of the present. I doubt if I shall ever see again "the carpet for dying on" which

I saw in the 1940's in Massenet's "Manon" at the Chicago Opera House and which was spread near a log on "the lonely road to Le Havre". For many years, however, I hope to see and hear the musicalized versions of plays which are so old fashioned that only university and college theatres would ever consider staging them and then very rarely and only if they are subsidized—for example, Schiller's "Don Carlos", Hugo's "Le Roi s'amuse" and Gutierrez' "El Trovador". And I shall see them only because Giuseppe Verdi chose to embalm these dead flies from Germany, France, and Spain respectively in the rich amber of the Italian music he wrote for "Don Carlo", "Rigoletto" and "Il Trovatore".

Round One

Life in 1607 was probably no simpler than it is today but opera certainly was, for the obvious reason that scarcely any had been written. The perilous step, however, had been taken of mixing music with drama, and trouble began almost immediately. Round One, which could be subtitled Monteverdi's and Striggio's "La Favola d'Orfeo" was something close to a tie. The music respected the words and the words did remarkably little hampering of the music.

By the end of the seventeenth century the comparatively simple adjustment of Music to Drama and Drama to Music was complicated by extravagances of scenery of which the following is a characteristic example: "Flat scene draws and discovers three grand arches of clouds extending to the roof of the house, terminated with a prospect of cloud work, all filled with the figures of Fames and Cupids; a circular part of the backclouds rolls softly away and gradually discovers a silver moon, near fourteen feet in diameter; after which the silver moon wanes off by degrees and discovers the world within, consisting of four grand circles of clouds, illustrated with cupids etc. Twelve golden chariots are seen riding in the clouds, filled with twelve children, representing the twelve celestial signs. The third arch entirely rolling away, leaves the full prospect terminating with a large landscape of woods, waters, towns etc."

Just in case there might be a tendency to patronize the seventeenth century, mention might be made of a stage direction in "Die Frau ohne Schatten", 1919, which casually reads: "As Barak raises his hand, a flashing sword springs into it from the air. . . . Barak lifts the sword, but it flies out of his hand. The earth opens and Barak and his wife are swallowed up. Through the cracked walls the river pours into the room".

... a prize fight in three centuries

There was a penchant in the eighteenth century for bravura singing and a preoccupation with shakes and divisions and every other device known to vocal vanity and it is small wonder that opera began to lag behind the more prosaic stage of spoken drama. A typical Baroque opera consisted of some twenty arias with scarcely any ensembles or choruses, each aria followed by the exit of the singer to gratifying applause. Between arias, the story, such as it was, was hurried along in the driest of dry recitatives to perfunctory touches of the harpsichord; and the hero might well be a male soprano of extraordinary shape and incredible conceit.

Late in the century this "exotic and irrational entertainment", as Dr. Johnson called it, became somewhat more manageable in the hands of Gluck and Calzabigi; and the entire lyric theatre was glorified by the trio of collaborations between Mozart and da Ponte. Too many arias came in succession, perhaps, in the last act of "Figaro" and an occasional concession to a singer's "voluble gullet" but here were works in which Music respects Drama and Drama respects Music, with scenic effects and vocal display restored to their proper place.

The Burning Castle

The comparatively small theatres of the eighteenth century were replaced in the nineteenth by much larger theatres for an increasing theatre public. Large theatres with poor lighting did not encourage subtleties nor were the post-revolution audiences ready for anything in serious music drama beyond sensational and spectacular melodramas. Once again, in spite of some splendid efforts, both Music and Drama found it difficult to distinguish each other in the ring with the seconds (Spectacle and Singers) as active as they were. This is the period of the burning castle on stage and the interpolated cadenzas in the voice. But in spite of the difficulties in their way, Music and Drama were fused in a number of magnificent pieces (to mention only "Norma" and "The Barber of Seville") so that it would almost seem as if the greater the obstacles, the more splendid the exceptional talents which managed to surmount them.

One might perhaps quite logically decide that musical theatre, a frankly unrealistic art form, would remain untouched by the onset of realism in the theatre. We do not sing as we go about our daily business and we have no 65 piece orchestras to mirror our emotions. Besides, there is a tradition of splendor and color in the lyric theatre. And yet, no sooner had the speaking stage begun to investigate the charms of

the sordid, than opera began to climb into attics, sewing establishments, and barges. Instead of staying with lyrical flight it insisted upon becoming domestic and conversational. So devoted to realism did some composers become that the speaking voice or near-speaking voice began to invade the lyric stage and instead of soaring lyricism and luscious high notes the musical drama was given the low keyed phrases and the poignant silences of "Pelléas et Mélisande" and later the hysterical sprechstimme of Alban Berg.

What precisely do we want on the lyric stage? Do we want beautiful song that makes no dramatic sense? Do we want sense in speech which can scarcely be called song at all? Do we want some sort of mixture of the two, and if we do, is it possible to achieve an adjustment which is wholly satisfying? Is every member of the audience properly adjusted? Do some tap their feet during the recitative and functional arioso passages while they wait for the gratifying arias, duets, quartets, and choruses? Are others bored while the story is held up for a singer who stands facing the orchestra informing us in song of what we have already surmised?

Music or Drama?

The fight between the words and the tunes is still on. Which is the more important, the Music or the Drama? Krauss and Strauss posed the question wittily in 1942 with "Capriccio". It might be called the last word on the subject, the word being both spoken and sung. In it a beautiful widow has to make her choice between words and music in the shape of two handsome young men, one a poet and the other a composer. Which shall she choose?

Krauss and Strauss evaded the answer by having the lady ask her own reflection in the mirror and receive, as might be expected, no satisfactory reply. The young men are going to arrive tomorrow morning at 11 o'clock in the library but of course the final curtain comes down well before midnight so we never see the library and we never know who gets the beautiful widow, the poet or the composer.

Fortunately in artistic matters, polyandry is permissible and we can marry both, though if we do and musical theatre continues, we must be prepared for a continuation of the knock-down drag-out fight it has been for three centuries and a half. Without this fight it probably wouldn't be nearly as fascinating.



● Ronald Mitchell, Professor of Speech and Theater Director, University of Wisconsin, has completed 45 productions. Recently he instituted a Lyric Theatre course and last summer participated in Opera Workshop. Three of his more than 30 plays have been produced at the University.



j o e y a l f i d i

TEN years young
and already has

- conducted a symphony orchestra in Antwerp in October, 1959
- played the piano for the world premier of his own composition "Rondo Brillante"
- been received in special audience by Pope John XXIII, to whom he dedicated and gave the score of his own composition "Andante Cantabile for Strings."
- conducted the Symphony of the Air in full-scale programs at Carnegie Hall for three years, the first time when he was seven
- performed as a pianist at concerts
- played 12 instruments
- been featured in *Life* magazine and in enthusiastic press notices here and abroad

That's our own Giuseppe (for Verdi) Arturo (for Toscanini) Joey (for us) Alfidi of Yonkers, New York, an Artist Junior member of the National Federation of Music Clubs. He was awarded a Federation Scholarship in 1958 for piano study with Rosina Lhevinne at the Juilliard School of Music—made possible by the Uihlein Foundation of Milwaukee through Mrs. Ronald Dougan, immediate Past National President. The Federation again awarded a Scholarship to Joey last fall.

Mrs. Dougan became interested in Joey Alfidi through her son-in-law, Lewis Dalvit, Conductor of the Beloit Civic Symphony Orchestra, who watched the young prodigy work under Pierre Monteux at the Domane School of Conducting (Hancock, Maine), and heard him practicing piano and cello many hours every day, during the school's summer season. It happened that the Alfidis' cottage was next door to the Dalvits', and, although Joey played with the Dalvit children on the seashore and was "all boy", Mr. Dalvit recognized his amazing talents and his complete absorption with music.

In the fall of 1958, both Madame Koussevitsky and

In the Federation Spotlight

Dr. Privitello came to Mrs. Dougan seeking Federation interest in Joey and scholarship assistance for him. Auditions were quickly arranged for him at the Juilliard School of Music by Madame Lhevinne and Dean Mark Schubart, following which Joey was happily enrolled.

Later, through another Uihlein-NFMC scholarship this year, Joey plans to study composition with one of our finest American composers, Paul Creston. And the Mannes College of Music, having become interested in Joey, has arranged for him to study: piano with Nadia Reisenberg, theory with Carl Schacter, conducting with Carl Bamberger, and French. Joey has therefore transferred to Mannes to accept this generous scholarship.

On Sunday, February 14, Joey appeared on the Dinah Shore Show.

On May 13 in Carnegie Hall, Joseph Beinhorn, Impresario of the Young Masters Series, will present Joey as pianist, composer and conductor; Lewis Dalvit, Senior Conductor; and Miriam Burton, winner of the 1959 Marian Anderson award, with the Symphony of the Air.

To add to Joey's growing list of appearances, past and present, he appeared in concert with the Beloit Civic Symphony Orchestra in Beloit, Wisconsin, and Rockford, Illinois, April 26-27; and a command performance for the Queen of Belgium, October 8, is rumored.

Joey, unlike many boys, practices his music five or six hours a day, and sometimes he is at his piano in the basement by six in the morning. He names Beethoven as his favorite composer because he is "melodic and dramatic".

Believing that his talent is a "gift of God", Joey aspires to grow up to be a conductor, a composer, a pianist, a great musician.

In a letter to the National Federation of Music Clubs, Joey writes:

"I was very happy to receive a scholarship from the National Federation of Music Clubs and the Uihlein Foundation, and hope I will do justice to this great gift. My aim in life is to make great music and play great music for the World, and the National Federation of Music Clubs will always be close to my heart. Again thanks to everyone for helping me. Yours musically, /S/ Joseph Alfidi"

So, the Federation Spotlight comes to focus this month on Joey Alfidi, another representation of the Federation's ever-growing interest in young musical Americans.

• **Lewis D. Dalvit,**
Conductor of the
Beloit Civic Sympho-
ny Orchestra. The
orchestra is an affil-
iate of the National
Federation of Music
Clubs.



Briefs

The New School of Music announces that Sir John Barbirolli, conductor of the famed Halle Orchestra of Manchester, England, joins the Advisory Board of Conductors for the Professional Training Orchestra at the School.

▼ ▼ ▼

"It seems to me the trouble with old people is we just don't think about old age when we're young. I used to think when I was a boy that life ended at about—oh, 50 or 60—that you got old and you didn't care anymore. Well, now I'm an old man—76—and I care, I care"—from "The Living End" program on Wide World 60.

▼ ▼ ▼

For the fourth year, Eastman School of Music of the University of Rochester will conduct a Music Library Workshop, believed to be the only one of its kind, from August 1-5. Among the guest speakers will be Dr. Merle Montgomery, of our Music Clubs Magazine Editorial Board, and State President of the New York Federation of Music Clubs.

▼ ▼ ▼

Henry Cowell, addressing the Music Teachers National Association Southern Division convention in mid-February said that there is "far too little financial aid in the way of commissions and prizes" . . . for the great wealth of talent among music writers under 25.

▼ ▼ ▼

Zenith Radio Corporation and RKO General announce plans for a three-year Pay-TV test in one city, to find out if the nation is ready for it as a supplement to sponsored programs.

▼ ▼ ▼

Indiana University is granting a one-hour course credit to any band director completing the National Dance Band Camp Workshop this summer in South Bend. The Dance Band Camp was organized in 1959 on the campus of Indiana University by Ken Morris with the cooperation of the world famous modern musician, Stan Kenton.

▼ ▼ ▼

Fritz Kreisler was honored at City Hall, New York City, on his 85th birthday, February 2, with a scroll containing a resume of his career. He also received the Dr. Karl Prize from his native Austria.

▼ ▼ ▼

Henri Elkan, music publisher, has been appointed the exclusive sales agent for the United States and Canada for the Belgian Government Composers organization known as Ce Be De M.

▼ ▼ ▼

A salute to NFMC, arriving after deadline of Showcase issue, from Richard J. Daley, Mayor of Chicago, reads "It is good to know that the Federation is coming back to the city of its birth. We are all proud of Chicago's standing in the music world, and we endeavor in every way we know how to enhance this position. Unquestionably, it will help greatly to have the headquarters of the Federation in the Fine Arts Building."

▼ ▼ ▼

American premiere of Ernest Bloch's grand opera "Macbeth" was presented at the University of California, Berkeley, March 31, under the musical direction of Jan Popper.

Howard Taubman in The New York Times of February 21, writes "One cannot expect composers and librettists to summon up passions possible only in the climate of another period and generation. But, oh, how one seeks in contemporary art for a commitment to other and larger values than the repressions of the ego or the id. So much of what is created today is an escape into a species of nihilism. What one yearns for is a celebration of life."

v v v

A \$5000 commission for a major symphonic work has been granted to Walter Piston, professor of Music at Harvard University and a Pulitzer Prize winner, by the Philadelphia Orchestra Association.

v v v

The Film Estimate Board of National Organizations, in operation since 1922, consists of 11 organizations, including NFMC, which review motion pictures in advance of their general release. Did you know that the ten leading box office champions of all time are: *Gone With the Wind*, *The Ten Commandments*, *Around the World in 80 Days*, *The Robe*, *The Bridge on the River Kwai*, *The Greatest Show on Earth*, *From Here to Eternity*, *This is Cinerama*, *White Christmas*, *Giant*.

v v v

Happy Birthday to Rosina Lhevinne, one of America's most distinguished piano teachers, who numbers among her students Van Cliburn and John Browning. She was 80 on March 29 and was honored by her colleagues at the Juilliard School of Music with a reception.

v v v

Dr. Howard Hanson, Director of the Eastman School of Music, addressing the Music Educators National Conference: "The young composers of today are not competing with the performers — they are his friends. He is competing with Bach and Mozart, with Beethoven and Brahms. . . . And what of the composer himself? What of his obligations to himself, to his art, and to his public? Here I am on dangerous ground for, although society's duty to the creative artist, may, at least in theory, be clear, the creator's responsibilities are less clear. Of one thing we may be certain. His first duty is to his own conscience, to his own integrity. He must, above all, be honest. He must beyond all else be honest with himself. But this is not easy. He may be misled by the powerful voices demanding change, something 'new', something 'original', or he may be misled by the powerful voice of the public asking for something which they can 'understand'; the equally powerful voices of the fashions of the day. He must be atonal, pan-tonal, polytonal, serial-rolled oats or puffed wheat — do decaphonic, octadaphonic or pentadaphonic or perhaps electrophonic; music concrete or cement. Honesty is not easy . . . He will be happiest, I believe, who can say 'I have written as best I can without pretext and without guile'."

v v v

In her report, Margaret M. Sullivan, NFMC representative to the UN, writes that Henry Cabot Lodge said: "I would like to cite words that were uttered over a century ago by a man whose name in Hungarian is a synonym for liberty, Louis Kossuth, who said: 'I am a man of peace, but I hope that I shall never be such a coward as to mistake oppression for peace'." And concerning cultural diplomacy, she writes: "This is a significant note in United States activities in the field of world affairs. Heretofore we have made gigantic materialistic strides in the economics fields. Now our emphasis in foreign affairs will concentrate on cultural and educational resources." She reports that the NFMC has had representation at every non-Governmental Organization Conference held in UN Headquarters over the past 10 years. The National Music Council has voted that national organizations affiliated with the Council should have power to nominate members for the Executive Committee of UNESCO. Mrs. Sullivan reports that this is a commendable step forward and this effort should bring into actual executive participation national organized representation such as is held by National Music Council and NFMC.

CONCERT MANAGEMENT WILLARD MATTHEWS

200 East 36th Street, New York 16, N. Y.

HAROLD CONE—pianist



Recently back from a European tour which included solo appearances with the London Philharmonia and Madrid Philharmonic orchestras, Harold Cone returned to the Lewisohn Stadium, New York City, for his fourth consecutive engagement. At the famous monastery in Valldemosa, Mallorca, he had the honor of presenting a special recital of works which Chopin composed there. His American concert activities in addition to his chief role of performer, include appearances on numerous university and college platforms as lecturer and composer. He was graduated Summa Cum Laude from Harvard University and has studied prior with Clarence Adler and Harold Bauer, as well as theory and composition with Ruben Goldmark, Walter Piston and Aaron Copland.

THE NEW YORK TIMES,
THURSDAY, JULY 16, 1959.

PIANO VARIATIONS GIVEN AT STADIUM

Cone Is Soloist in Franck's
Work With Wallenstein
Conducting Orchestra

By JOHN BRIGGS

A small but hardy audience braved threatening weather at Lewisohn Stadium last night to hear Alfred Wallenstein conduct the Stadium Symphony Orchestra, with Harold Cone as soloist in the César Franck "Symphonic Variations" for piano and orchestra.

The Franck work is not the most sure-fire display piece in the repertory. It is difficult without being spectacular and gives the solo pianist little opportunity for keyboard histrionics.

Nevertheless it is an engaging and interesting work, especially when played by a performer who, as Mr. Cone did last night, approaches the work in the manner of one who holds it in special affection.

Rapport between orchestra and soloist was good, and Mr. Cone's playing of the solo part earned him a hearty demonstration from the audience.

Theater

'Connecticut' in Pre

By LOU

JACK GELFOND
jazz and
nection," which
night at The
Avenue of the
Fourteenth St.
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"Harold Cone possesses an extraordinary technique and the sensitivity of an exquisite artist which permits him to interpret with great expressiveness and purity the many nuances of the so-called classical music, and also of contemporary music. If in the works of Beethoven, Schumann and Chopin he demonstrates great skill, always in a pure style, in the interpretation of works such as 'Piano Variations' by Aaron Copland, he achieves a brilliant and profound plasticity, which qualifies him as one of the most complete pianists of the day."

Diario de Barcelona, Barcelona, Spain

"Steeped in feeling and thoroughly trained in technique, Cone excelled as an accomplished exponent of music."

United Daily News, Taipei, Formosa

"Mr. Cone, perhaps because he himself composes, has an instinct for delineating with utter clarity the intertwinings of thematic substance. He also possesses a forceful rhythmic sense, which can animate from the interior whatever he chooses to play."

"One of his most valid attributes is his touch which is capable of a wide assortment of colors. Feathery pianissimos, thundering fortés and all the shades between are his."

New York Herald Tribune

The Background

On September 2, 1958, the 85th Congress approved an act which authorizes a "National Cultural Center" in Washington, D.C. Established as a bureau in the Smithsonian Institution, the Center is to be directed by a board of trustees which includes certain designated national officials and fifteen members-at-large, the latter appointed by the President. As an adjunct, an Advisory Committee on the Arts has also been appointed by the President, to represent the arts to which the Center will be devoted. The Board is empowered to construct a building on a site designated and acquired by the National Capitol Planning Commission. Duties of the Board are as follows:

1. Present classical and contemporary music, opera, drama, dance, and poetry from this and other countries.
2. Present lectures and other programs.
3. Develop programs for children and youth and the elderly (and for other age groups as well) in such arts designed specifically for their participation, education, and recreation, and
4. Provide facilities for other civic activities at the Cultural Center.

The Board is also empowered to solicit and accept funds and gifts for the benefit of the Center; to "appoint and fix the compensation and duties of a director, an assistant director, and a secretary" of the Center, and necessary employees.

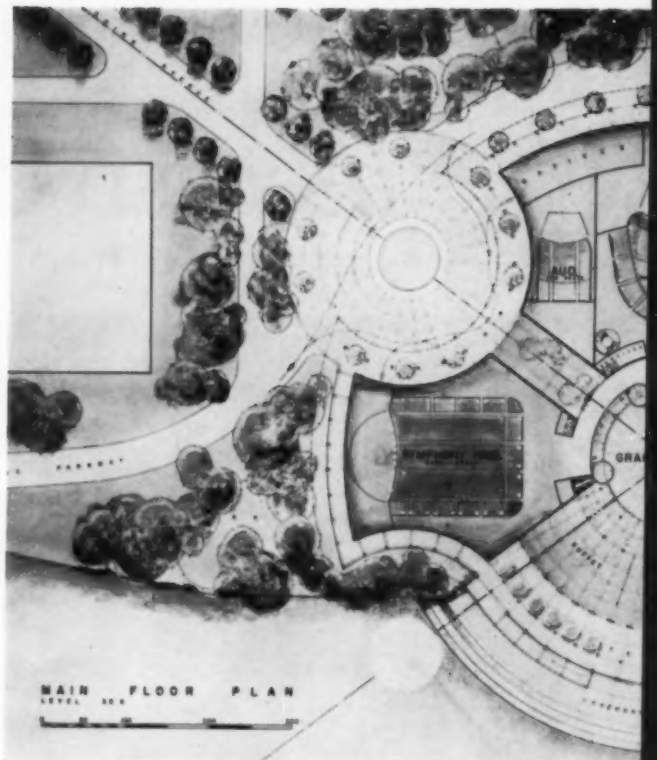
Administration of the Center is the duty of the Board, provided in Section 6. If sufficient funds have not been received at the end of five years, the accumulated funds will revert to the Smithsonian Institution for the purpose of "the transfer of the Civil Service Commission Building in the District of Columbia to the Smithsonian Institution to house certain art collections . . ."

Officers of the Board of Trustees are: Arthur S. Flemming (Secretary of the Department of Health, Education and Welfare), Chairman; L. Corrin Strong, Executive Vice Chairman; Robert W. Dowling, Chairman of the Advisory Committee on the Arts; Daniel W. Bell, treasurer; Ralph E. Becker, General Counsel; Jarold A. Kieffer, Secretary; Paul J. Seltzer, Assistant Treasurer; and Mrs. J. C. Cantrell, Jr., Assistant Secretary.

Other members include: Floyd D. Akers, Winthrop W. Aldrich, Andrew Berding (Asst. Secy. of State for Public Affairs), John Nicholas Brown, Ralph J. Bunche, Leonard Carmichael (Secy., Smithsonian Institution), Joseph S. Clark (U.S. Senator, Penna.), Lawrence G. Derthick (Commissioner of U.S. Office of Education), John J. Emery, David E. Finley (Chairman, Commission of Fine Arts), J. W. Fulbright (U.S. Senator, Ark.), Mrs. George A. Garrett, Henry Gichner (Chairman, D.C. Recreation Board), Henry C. Hofheimer II, Carroll D. Kearns (U.S. Representative, Penna.), Robert E. McLaughlin (President, Board of Commissioners, D.C.), L. Quincy Mumford (Librarian of Congress), Frank H. Ricketson Jr., Leverett Saltonstall (U.S. Senator, Mass.), Mrs. Jouett Shouse, Philip M. Talbott, Frank J. Thompson (U.S. Representative, N.J.), Conrad L. Wirth (Director of National Park Service), Robert L. Wood, and Jim Wright (U.S. Representative, Texas).

Members of the 37-member Advisory Committee on the Arts who are concerned with music include Reginald Allen, Marian Anderson, John Brownlee, Paul Callaway, Paul Cunningham, Karl D. Ernst, Daniel A. Harris, Herman D. Kenin, Stuart F. Louchheim, Howard Mitchell, Earl V. Moore, Richard Rodgers and Fred M. Waring.

Designs for a building were made public on November 22, 1959. Architect, Edward Durell Stone.



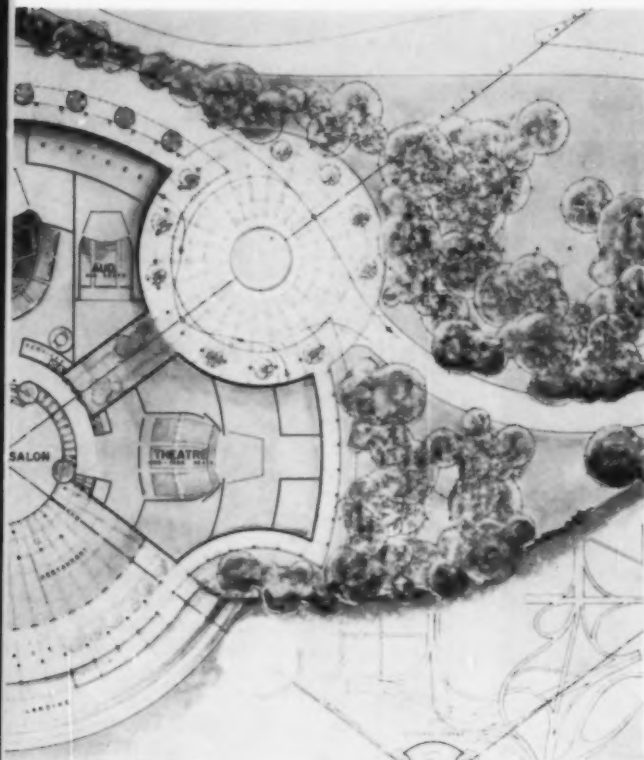
National Cultural

by Quail

NATIONAL organizations serving the arts were invited to consult with members of the Advisory Committee on the Arts at a meeting in New York on February 1. The topic was the National Cultural Center in Washington, D.C., for which plans have been drawn by Edward Durell Stone. Robert W. Dowling, Chairman of the Advisory Committee, presided, and Mr. Stone was present to explain his detailed drawings and to receive suggestions.

Among the musical organizations represented were the National Music Council, the concert managements, the National Association of Schools of Music, the National Association for American Composers and Conductors, the American Music Conference, the American String Teachers Association, the American Guild of Organists, the Amateur Chamber Music Players, the Institute of Jazz Studies, the National Guild of Community Music Schools, Mu Phi Epsilon, and the National Opera Association. The National Federation of Music Clubs was represented by the author, at the request of the president. Musical members of the Advisory Committee present were Marian Anderson and John Brownlee.

The proposed Center, shaped like a circle with three



Center Meeting

ice Eaton

winged extensions of its circumference, will contain under one roof an opera house, a theatre, a concert hall, two smaller halls, a Grand Salon for receptions or state dinners (also public restaurants), a second-story space of 650 square feet for meeting rooms, archives, library, TV and radio studios and possible living quarters for visiting celebrities, and an underground garage to accommodate 1,000 cars.

The original estimate of cost, including the approximately 10 acres of land set aside by Congress, was \$61,000,000. A higher figure is now quoted because, if maintenance is included in fund-raising, the total will come closer to \$100,000,000. Fund-raising, only lightly touched upon at the February meeting, will undoubtedly take the form of a universal public appeal for small donations as well as an effort to tap sources of larger wealth. The national importance of such a Center, as well as its significance in foreign relations, will be emphasized. This should constitute its strongest appeal, and the one most likely to prove successful in cities where local Arts Centers are already under way or in prospect—New York, Los Angeles, Milwaukee, and Boston among them.

The liveliest discussion of the day concerned the

seating capacity of the opera house and the small halls. No objection arose to the 3,000-seat plan for the Concert Hall, and the flexible arrangement for the theatre, whereby by closing off the rear the seats can be reduced from 1,800 to 1,000. But the architect's estimate of 3,500 to 4,000 for the opera provided a bone of contention, commercial interests (concert managers) urging accommodations as large as can be consistent with acoustical potential; others insisting that only an auditorium of 2,000 or less would preserve intimate contact with the audience. The architect expressed a preference for the smaller of his own estimates—3,500. No final plan has been decided.

Least crystallized in conception and most hotly debated were the small halls, which are earmarked for chamber music, lectures, and poetry recitals. To seat 400 and 800-900 respectively, they will flank the opera and presumably share its huge stage. How this is to be accomplished was not made clear, and confusion still exists in the minds of those who advocate "chamber" and "workshop" opera performances. The possibility that no hall will be small enough to be appropriate for this medium and at the same time be properly stage-equipped distressed a number of those present. The question remains: Will either of the two small halls be able to share the machinery of the opera stage, or will the theatre, if properly equipped, relinquish any part of its schedule for operatic performances?

This author came away with the suspicion that the realities of "grass roots" had struck the Advisory Committee for the first time. One after another visitor rose to his feet to urge the "small" room, the educational fundamentals, the necessity for presenting a true picture of America's artistic life. In a statement released to the press last November, Secretary Arthur S. Flemming, Chairman of the Board of Trustees of the National Cultural Center, proudly noted the upsurge of America's interest in the performing arts, listing the orchestras, opera companies, educational institutions, publications, and musical instruments sold as of 1954. Of the 728 opera companies in this list, the largest percentage consists of workshops or educational groups. If the Cultural Center is to act as a true showcase and clearing house for the musical wealth of America, this aspect of hospitality must be considered.

In addition to specifying performances of many types, the law which outlines the duties of the Board of the Cultural Center includes provisions "to develop programs for children and youth and the elderly (and for other age groups as well) in such arts designed specifically for their participation, education, and recreation." This aspect of the Center is still nebulous.

These and a million other problems will confront the courageous pioneers who aim at national recognition of our performing arts. Not the least of them is selecting a truly suitable name for the complex. "National Cultural Center" is legally registered, but has caused discomfort in many minds. If a better title is concocted, the authorities will rejoice.

Even more crucial is a statement of purpose, which has not been clearly outlined. To raise the building

(Continued on page 25)



BMI Archives

by Oliver Daniels

WALLINGFORD RIEGGER was 75 years old on April 29, 1960. His birthday was celebrated on April 27 by the Contemporary Music Society in cooperation with the Rockefeller Institute in their new Caspary Auditorium with an entire program devoted to Riegger's work, conducted by the young American conductor, Gregory Millar. Included in the program were "Study in Sonority," "Canon and Fugue," "Variations for Strings," and "Piano Quintet."

On April 19, Mr. Riegger himself conducted the National Orchestral Association Orchestra in Carnegie Hall in the first New York performance of his "Festival Overture." His "Dichotomy" was performed by the New York Chamber Symphony, Arthur Lief conducting, on May 1, in Town Hall.

Wallingford Riegger is recognized today as a dean of American composers. Strangely enough, this

• Oliver Daniels is Director, Contemporary Music Projects, Broadcast Music, Inc. BMI has commissioned Wallingford Riegger to do a symphony, his Fifth, which he is working on now.

recognition has come slowly, and its cumulative effect just began to be felt almost simultaneously with the arrival of the composer's seventieth birthday. Over twenty years earlier John B. Becker, in the *Northwest Herald*, had written that Riegger exhibited "contrapuntal mastery that very few contemporary composers can equal." Five years later, Alfred Frankenstein in the *San Francisco Chronicle* had described Riegger as "one of the liveliest musical minds and one of the keenest musical intelligences this country has yet produced." And five years after that, in 1945, Otto Luening referred to him as "one of the best craftsmen in the country." Now, in the space of the last few years, this kind of comment has begun to match in quantity what it always had in quality.

The half-decade between his seventieth and seventy-fifth birthdays has been one of the most important and productive of Riegger's creative career. During this time he completed his monumental Fourth Symphony and began his Symphony No. 5. He received a second Louisville commission, for which he wrote "Variations for Violin and Orchestra." He also composed a "Festival Overture," "Quintuple Jazz,"

Wallingford Riegger

and a host of works for smaller combinations.

Although Riegger had first made his mark as a conductor, American orchestras have been slow in recognizing this ability. However, in tribute to his seventy-fifth birthday, he was engaged by the Kansas City Philharmonic to conduct works of his during the 1959-60 season.

Riegger's works are currently in the repertoire of most of the world's major symphony orchestras.

Following a performance by the Philadelphia Orchestra on October 7, 1955, Max de Schauensee in the *Philadelphia Enquirer* found Riegger's music possessed of a "Bachian beauty." Robert Sabin in *Musical America*, April, 1956, wrote, "I firmly believe that his work will outlast that of many an American composer who has enjoyed far greater momentary fame." And Irving Lowens, writing in *Notes*, for March, 1952, said "Riegger is unquestionably one of the most powerful musical personalities of our time."

Wallingford Riegger was born on April 29, 1885, in Albany, Georgia. His mother was a pianist and his father a violinist and choir director. When the family moved to New York in 1900, he studied composi-

tion with Percy Goetschius and cello with Alwin Schroeder at the Institute of Musical Art. When he was graduated from the Institute in 1907, he did three years' post graduate work in Berlin, and while in Germany conducted opera at Wuerzburg and Koenigsberg, and a season with the Bluethner Orchestra in Berlin.

Returning to America in 1917, he became head of the theory and cello departments at Drake University, and has subsequently taught at Ithaca Conservatory, Institute of Musical Art, Teachers College of Columbia University, the New School for Social Research, the Metropolitan Music School in New York, and Northwestern University. In 1922 Riegger received the Paderewski Prize for his Piano Trio. In 1924, for his setting of Keats' "La Belle Dame sans Merci," he became the first native American to receive the Elizabeth Sprague Coolidge Prize. A year later the Doctor of Music degree was conferred on him by the Cincinnati Conservatory. Riegger's Third Symphony, commissioned by the Alice M. Ditson Fund, won the New York Music Critics' Circle award as the most significant new work of the 1947-48 New York season.

There is perhaps no better way to give a picture of Wallingford Riegger, the composer and the man, than to quote the distinguished music critic Herbert Elwell, writing in the *Cleveland Plain Dealer* on April 1, 1956, shortly after the composer's "Music for Orchestra" had been played by George Szell with the Cleveland Orchestra:

"Riegger is . . . an advanced and highly independent musical thinker, who speaks his piece with terse, uncompromising language that says exactly what it means and stops at the right place, when it has no more to say.

"There is no false emotionalism in Riegger, no academic padding, no pompous and untested certitudes that drive blindly toward vague conclusions. While he was in Cleveland I got to know him better than I had known him before, and I learned more of his simplicity, his wit, his catholicity of taste, and his passion for social justice. These things come out in his music to give it color, pungency, and a disturbing but fascinating sense of the dangerous

revolutionary realities of our time.

"Riegger has what so many contemporary composers lack—humility. He is in no way puffed up with his own importance. He possesses quiet assurance, well formed convictions that allow him to be happy and playful, even though the world about him may be crumbling. . . . I am coming more and more to the conclusion that it is Riegger who has been the real leader and pathfinder in contemporary American music, and I was pleased that Cleveland at long last could make the acquaintance of this charming, unpretentious septuagenarian who is not only a master of his craft but in some ways a prophet and a seer. As one prominent Cleveland composer put it when listening to his work, 'Here is the real thing.'"

So, we add the name of Wallingford Riegger to the imposing roster of American composers saluted in *Music Clubs Magazine*.

- Peter Mennin
- Aaron Copland
- Henry Cowell
- Samuel Barber
- Norman Dello Joio
- William Schuman
- Howard Hanson
- Leonard Bernstein
- Walter Piston
- Roger Sessions
- Paul Creston
- Lukas Foss
- Ramiro Cortes
- Douglas Moore
- William Bergsma
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Music is love in search of a word
—Sidney Lanier



Simpson College Concert Choir, Indianola, Iowa, shown above, under the direction of Professor John T. Campbell, will present a program in Des Moines, May 15, before the Iowa Federation of Music Clubs Biennial Convention. Simpson College has just Federated its entire Conservatory.

Van Cliburn the Man Was a Federation Boy

IT was warm backstage in a grottoed corridor of Chicago's Orchestra Hall. A line of people, young, very young, mature, old, were queued waiting to communicate with the tall talented and commanding artist who is Van Cliburn.

All had just heard his interpretation of Brahms' "B Flat Major Concerto for Piano, No. 2"—had seen his sensitive face receiving the music as the orchestra played—had known the power, the tenderness of each clearly defined note evoked by his practiced and expressive hands and by his absorbing love for music.

The door opened and the line moved toward him. Your editor was waiting to interview him and could hear the comments of those who had talked with him.

One teen-age girl to another: "How nice can one individual be?"

And her friend: "Isn't he wonderful? Now I can go home and practice."

And another: "Are you down to earth? I'm in a state of shock."

To each who passed, this young, 25-year-old man, gave his direct and immediate attention, his warm smile, and his opinions.

One youthful musician said to him "I get so nervous sometimes, I can't stand it." And Van Cliburn said "I too get nervous. And Bruno Walter told me once that this used to happen to him a great deal. But he said that when you are on the stage, *if you have worked and prepared*, you forget yourself and the music carries you along." Van Cliburn went on to say that the "caring" that makes you nervous is vital. "Be grateful for being nervous," he wisely counseled this young musician.

After the long line had passed, this former Junior of the National Federation of Music Clubs invited your editor into the star dressing room, sat thoughtfully for a moment, and then spoke these words for you:

"The Federation has proven over all the years of its existence that it is a great National Institution for the promotion of the 'musical experience' in the lives of young and old.

"Its tireless members have given so unstintingly in the realm of the Junior members to insure the *musical heritage of these wonderful United States of ours*.

"The opportunities that NFMC gives for its major and minor awards year after year are a *permanent insurance policy* against the outmoded story of the unknown, starving, unrecognized young genius in the garret. Of course, music in all of the shapes through which it is promoted is a much better peace plan than the atomic bomb.

"As for a word to the young person, music is a very demanding taskmaster. It is a jealous mistress and, after my relatively short experience of 22 years with music, I find that it can also be discouraging only from the standpoint of the patience required to see the effectiveness of your concentrated endeavors and work. The old adage 'Rome was not built in a day' could never be used more effectively than in regard to music because it is the *sustained systematic* study that enables one to reap the benefits later.

"As for a career in music, the *first* element required is the love for music and literally the undying unstinting devotion to it. The many avenues of service in music are not necessarily epitomized on the concert stage because a music experience is personal; and, whether you perform publicly or for yourself, the enrichment of the soul is the important thing in the final analysis.

"Today we live in a world of many mixed emotions—fear, struggle, beauty, power, gigantic enterprises, financial uncertainty, high taxes—as well as the age-old problems of death, heartbreak, and the

very unglamorous everyday problems.

"Through it all, music is certainly a 'balm of Gilead' that soothes the soul. When music is entered into with this purpose and with this very realistic attitude, the real rewards are intangible and far removed from this world."

This was for the Federation from the heart of this artist who was a Federation Junior in Texas, whose mother is a Junior Counselor. He received a citation from the Federation at the San Diego Biennial Convention in 1959, and he gave a \$1000 grant to be used for other young artists.

He was born in Shreveport, Louisiana, July 12, 1934, moved with his family to Kilgore, Texas, when he was 6. His mother was his only teacher from the time he was three, until he moved to New York City in 1951, to study full time with Mme. Rosina Lhevinne at the Juilliard School of Music. He was graduated with highest honors, and received the Carl M. Roeder Memorial Award and the Frank Damrosch scholarship, the latter of which enabled him to go on with graduate work.

In 1954, Van Cliburn made his debut with the New York Philharmonic, in Carnegie Hall. And early in 1958 he won the Tchaikovsky competition in Moscow.

In his interview Van Cliburn said that he is going to Russia again in May, then to Poland, and on through Italy, Spain, and France—arriving back in the United States in late August.

So, our Federation Junior has become Van Cliburn the man—a national and world figure who has worked and is working hard and who shares his deep love for music with all who hear him play or who stand near this tall, light, bright, strong, sensitive artist of ever-ascending stature.





Music Technician Robert Nelson, at the piano, rehearses with three patients for the Parade of American Music Program, Veterans Administration Hospital, Battle Creek, Michigan.

Music as Healer

by Dorothea E. Burrell
Chairman, Music in Hospitals

THROUGH all recorded history, man has believed that music has healing power, but only in the past 25 years has research proven this belief to be a truth. Many universities are now granting degrees in Music Therapy, and doctors and psychiatrists are welcoming this new endeavor.

Since Music Service to Humanity, sick or well, has become one of the Federation's goals, the need and validity of Music as a Therapy had to be, and is, established.

"Music in Hospitals" is such an all inclusive title for this Department of the Federation, that the boundaries, scope, and activities for our members should be clearly defined. Only then will our objectives become clear.

The *service need* which can be met by our music club members is in the field of volunteer activity. Professional workers are in such short supply that the value of the extra hand offered them by the volunteer is inestimable. It means a personal contact with the outside world to the patient, a variety of background and spiritual renewal to the tired staff—in short, it is help and understanding to fellow human beings. And the volunteer is well paid, not in money, but in the satisfaction of doing an acutely needed job. More than that, he is paid in the warmly human relationship he establishes with each patient.

In the Federation, it is hoped that the State President, in each State not yet pursuing an active and effective Music in Hospitals program, will appoint a dedicated Chairman—a Chairman who is able to contact and encourage the work in all State and Veteran Hospitals under her jurisdiction. Community and Special hospitals are also important in the program of the State Chairman.

In Veterans Administration Hospitals, certain procedures are necessary; the most important is the appointment to each hospital of a Federation representative and alternate from nearby clubs. Each representative and alternate *must be certified by your National Chair-*

man to the Veterans Administration Volunteer Services Headquarters in Washington, D.C.

These representatives and alternates in turn act as spokesman and liaison officers from the Federation to the hospitals. They must faithfully attend the monthly meetings of all representatives of organizations working at the hospital. At these meetings hospital problems are discussed and a meeting ground is established between the staff and volunteer. In other words, reports of services rendered and plans for the coming months are decided and, at the same time, the worker and the personnel of the hospital socialize to become better acquainted. An added help for the



One of the two Federated patient groups in NFMC performing an original skit, "Dress Rehearsal," written for the Parade of American Music Program, Veterans Administration Hospital, Battle Creek, Michigan. Mrs. Burrell spoke on the "Heritage of American Music" on the same program.

newcomer is the two-day Indoc-trination course given at each Veterans Hospital; and many Rec-reation Departments include a Music Therapist to direct activities and orient the volunteer.

The National Federation must continue to have at least 60 Repre-sentatives functioning in as many Veterans Hospitals to keep its cur-rent membership on the Veterans Administration Volunteer Services Advisory Committee.



Wisconsin Federation project in Wood Veterans Administration Hospital has helped Art Koch, polio victim since 1952, to play the auto-harp and, in the picture above, the Clavioline, a small electric organ-like instrument. Audrey Branch is shown instructing Art as he plays using an aluminum rod. He re-corded several Christmas songs to see how much progress he has made.

In State Hospitals and Institu-tions, the Director of Volunteer Services works with the volunteer until she is established in her duties. In addition, many states have fine indoctrination help in their hospitals.

The great need in Veterans Hos-pitals is for service; in State Hos-pitals, the need is for service plus materials with which to work. In local and community hospitals, needs are so varied that I shall attempt no discussion of them here. In a very few hospitals, volunteer service has not been encouraged and no help is wanted, but this is becoming a rare instance according to recent surveys. In 1958, the American Psychiatric Association reported that, although 43,000 vol-unteers were serving only psychi-atric patients and an estimated 100,000 were serving in all hospital categories, still the shortage of trained staff and volunteer help was woefully acute.

Our knowledge and skills in the music field especially fit us to work in the psychiatric hospitals, and the need is great—50% of our hos-

pital beds are occupied by mental patients. However, many interested and talented club members hesitate to volunteer and work with men-tally ill patients because of a feel-ing of inadequacy. This is a natural reaction and so an answer for the problem has been sought and we hope, found. Your National Chair-man has completed a detailed bro-chure of information for volunteers who work with or without the help and direction of a graduate Music Therapist. Details as to organiza-tion of effort, specific group therapy, teaching procedures and conduct of the volunteer are noted, and instructions for workshops for club members are cited. This bro-chure has the approval of Mich-igan State University Music Ther-apy Department, and it is hoped that it will be valuable in encour-aging the novice to try his hand. Your Chairman also hopes that a film can be provided as a visual aid for the volunteer. This film will be made under trained supervision and will become a reality if funds can be secured in the near future.

Many letters coming to this desk encourage me to believe that sin-cere interest and desire to work in hospitals is in the hearts of our members. The know-how, mate-rials, transportation, and funds needed to carry on this department are hoped for in the months to come. Budgets including funds for hospital work in both State and National should be considered by each State—those clubs not able to give actual service hours can con-tribute in many other ways. But most of all, we seek your willing-ness to help the ones not blessed with the great solace of music; this is the greatest goal of all.

I appeal to you to help your fine State Chairman who will surely write you of the opportunities near you for service. Give one day a week, or a month, or as often as you can, to the hospital. *The time you spare might mean returning a rehabilitated person to society; it might mean re-socializing a child or releasing someone from emotional conflict and mental confusion.* With no claim that music is a cure-all, we do know it is an important ad-junct to good physical and mental health. In an organization of our numbers and strength, what untold power for healing is in our hands.

ODE to a Retiring President

*When the fiscal year is ended
And the Prexy's work is done . . .
You're glad to lay the gavel down
And have a bit of fun.*

*For months you've yearned to fly the
coop
Or even flip your lid,
But you've had to keep your temper
When none about you did.*

*You've longed, some overbearing soul,
To tell it was your pleasure
To see her jumping in the lake . . .
Or sliding down a razor!*

*You've tried to hoe the middle row
And not lean left or right.
You've had to be a milk-toast
When you'd rather stand and fight.*

*You've smiled and handed blandish-
ments
When notes went sharp or sour,
And if the harmony was off,
Yours was no ivory tower.*

*Sometimes you've wished most fer-
vently
That not another note
Would rasp up from the larynx
Of some shrill soprano's throat!*

*But still you must add plaudits
When her side-kicks call for more . . .
Though you've felt you'd surely perish
If she gave just one encore!*

*You've handled with a velvet glove
Artistic temperament . . .
Poured oil upon the waters that
Were rough with discontent.*

*There're geniuses like Einstein
Who have solved untold equations . . .
He never could have handled yours
In personal relations!*

*You always know you've HAD IT
When the last big concert's done
And the prima donna complexes
You've dealt with one by one.*

*But now it's spring . . . and burdened
hearts
Leap up with one accord.
The Year Book's done, the battle
won . . .
You gratefully thank the Lord.*

*The family waits to welcome back
Its long departed member
When June shall bring the glad release
They've longed for since September!*

*The final luncheon has been "et" . . .
You gasp out in your pain:
"Plug up that hole in my fool head!
"I took the job again."*

Charlotta Healy
Written for P.P.A. frolic
Wisconsin Federation of Music Clubs.

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Tea in the Governor's Mansion was a highlight of Oklahoma's Caravan Trail of district conventions and honored National Vice-President of Central Region, Mrs. Charles A. Pardee, and State Officers of OFMC. Seventeen State and National Officers went on the Caravan tour of districts and eight new clubs were federated during the trip. In the picture, Mrs. J. Howard Edmonson, wife of the Governor of Oklahoma, is serving Mrs. Pardee while Mrs. J. Knox Byrum, President of OFMC and Mrs. David C. Johnson, Vice President of OFMC, await their turn.

**Idaho Federation's
 Commissioned Symphony
 Performed by Utah Orchestra**

BI-MODAL Symphony No. 2 by the Idaho composer, C. Griffith Bratt, was performed by the Utah Symphony Orchestra under Maurice Abravanel at the Contemporary Music Festival held at the University, April 1, at Kingsbury Hall, Salt Lake City.

This symphony was commissioned by the Idaho Federation of Music Clubs and premiered in Boise for the state convention in 1956 when Mrs. Ronald A. Dougan made her official visit as the then National Federation of Music Clubs president.

Mr. Bratt is organist and choir-master at St. Michael's Cathedral and head of the music department and composer in residence at the Boise Junior College.

Speaking at the Idaho Convention in Twin Falls, April 28-30, Mrs. Eli Weston, Western Region Vice-President had for her keynote address "The Federation Showcase" and for Junior day "Young Citizens and Music." Mrs. Martell Orme directed the workshop periods.

Clyn Barrus, Sugar City, violinist and winner of the state Stillman Kelley audition, appeared. Ann Sawyer, soprano, and Phyllis White, pianist, Boise club winners of Tempe summer camp scholarships also performed.

Mrs. Lois Smith of Weiser was presented as the newest club president with a charter list of 22, installed in Weiser, April 1, by First District President Mrs. E. F. Ross and National Vice-President Mrs. Eli Weston.

Former state Presidents—Mrs. Ralph Comstock, Mrs. Dea Board, Mrs. Hugh Robison and the Stillman Kelley chairman, Miss Margaret Rowland, were toast-mistresses during the social functions.

National Cultural Center Meeting

(Continued from page 17)

is an arduous and worthwhile objective. To state that it will be filled with the best of the performing arts is equally laudable. But to envision an overall program and to conceive an overall administration which keeps the balance between the arts while fostering each to the top of its resources, at the same time displaying a truly representative picture of our culture to the world—this has hardly been defined.

One possible reason may be the lack of trustees who are well informed about the performing arts, particularly those of more serious aim, as distinguished from "show business." Even the musical representation on the Advisory Committee is out of proportion to the probable musical activity of the Center, which seems likely to run to two-thirds of the entire program.

The National Federation will want to take a lively interest in this worthwhile project, which represents the possible realization of decades of dreams. One place to begin is the expression of opinion, by letter, telegram, or phone, to any one of the trustees known to our members, urging the appointment of appropriate musical figures to the Advisory Committee, and a clarification of purpose.

Mr. Dowling has asked the poets to write a credo for the Center; perhaps the catalytic inspiration will come from them.

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—Carl Fischer

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Our Federation Composers

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Bourne, Inc., 136 West 52nd St., New York 19, N.Y.

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The Big Three, 799 Seventh Ave., New York 19, N.Y.

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Love's Garden (a wedding song), Medium solo

Bourne, Inc., 136 West 52nd St., New York 19, N.Y.

Our Former Editor, Edith Behrens, Dies

Edith Behrens, the greatly-talented and warmly-admired editor of *Music Clubs Magazine* for more than a decade until the recent move to Chicago, died at the age of 55 on May 3 in Atlanta, where she had been visiting her sister, Mrs. Muriel Fraser, 4007 Club Drive. Edith had been ill for several months.

Services were held in New York in a Chapel filled with friends who were deeply touched by their loss. The casket was covered with lavender flowers and a spray of white, surrounded by bouquets in lavender, pink, pastels.

The words spoken paid tribute to the brilliance of Edith's mind, the beauty of her character, her perfectionism, her loyalty, her innate tenderness, her idealism, and her superb courage.

Fortunately, Edith did not realize that she was fatally ill with cancer. Her end came quickly and she was spared months of suffering.

The National Federation is contributing to the Memorial Fund of our Foundation for the Advancement of Music in Edith's memory and to honor her years of service on the magazine.

In editing the club's magazine, Miss Behrens brought a freshness of outlook, a vivacity of style, and a devotion to music and musical life that was evinced in her many articles and editorials, and that permeated the spirit of the publication.

Miss Behrens did her club work in addition to a full-time job as music editor of the Columbia Broadcasting System radio press information department, which she entered in 1949.

A graduate of Barnard College, she soon joined the public relations firm of Constance Hope, later conducting her own firm. During these years she made many friends among musicians, who remained loyal to her thereafter. To visit her in her summer home in Westport, Conn., or her charming small apartment in New York City was always a treat, for she possessed the quality of welcoming hospitality in high degree. Her untimely death leaves her many friends deeply bereaved.

National Music Week May 1-8, 1960

At the peak of the Federation music year—National Music Week—it is timely to look back to the beginning or before the beginning.

Late in the 1800's, founder Charles M. Tremaine was vice-president of a player piano company and spent a fortune to advertise his product.

In his own words he "spent \$350,000 a year telling people it was a waste of time to learn to play the piano—the player piano could do it better."

"I've been making amends ever since," says this 89-year-old man. And he proved it, when he founded National Music Week in 1924, May 4-10.

Surprisingly enough, Mr. Tremaine himself is unable to play a note.

The National Federation of Music Clubs, in appreciation of the years Mr. Tremaine has devoted to Music Week, honor him on his approaching ninetieth birthday, June 28, 1960; and with this salute express the sincere desire that Music Weeks of the future may continue to be guided by his sentiment "that Music be made welcome everywhere in the world, between all human beings, in a spirit of exchange and harmony."

Flash Bulletin

At press time, we had the following dates for Federation Summer Events:

- Chautauqua School of Music, Chautauqua, New York, July 15-17.
- Foster Music Camp, Eastern Kentucky State College, Richmond, Kentucky, July 15.
- Inspiration Point Fine Arts Colony, Eureka Springs, Arkansas, July 27-29.
- Junior Conservatory Camp, Lyndon Teachers College, Lyndon Center, Vermont, August 9, 10.
- National Music Camp, Interlochen, Michigan, August 5-7.
- Oglebay Park Opera Workshop, Wheeling, West Virginia, August 23, 24.
- Peninsula Music Festival, Fish Creek, Wisconsin, August 12-14.
- Transylvania, Brevard Music Center, Brevard, North Carolina, July 22-24.

Ivan Davis Named Winner of Liszt Piano Contest

Before a packed and cheering house, Ivan Davis, piano winner in the Federation Young Artists Contests of 1955, was chosen the winner in the first Franz Liszt Piano Competition Finals in New York's Town Hall on April 25. Dimitri Mitropoulos, spokesman for the judges, announced that the decision was unanimous. Mr. Davis had given a stunning performance of two works by the contest's namesake: the "Funerailles" and the Hungarian Rhapsody No. 6, as well as three sonatas by Scarlatti and Schumann's Variations on the name "ABEGG." The other two finalists were Jacob Maxim and George Katz.

The award consists of a fully-paid Town Hall recital and a cash award of \$500, donated by William Goetz, producer of the film biography of Franz Liszt, *Song Without End*, and Mrs. Goetz, who plan to make the competition annual. Mr. Davis will also receive an orchestral appearance with The Little Orchestral Society under Thomas Scherman and a recording contract with Colpix Records. In addition, the National Association of Concert Managers will present the young pianist on their "New Artists" recital tour during 1960-61. Mr. Davis is under the management of Columbia Artists Management, Judson, O'Neill and Judd division.

In addition to Mr. Mitropoulos, the judges were Egon Petri, honorary chairman, Abram Chasins, moderator, and Ania Dorfmann, Gitta Gradova, Byron Janis, Moura Lympany, Ozan Marsh, Frank Sheridan, and Angela Weschler. Countess Laszlo Szechenyi is chairman of the Franz Liszt Sesquicentennial Committee celebrating the 150th anniversary of the birth of the composer-pianist, and Eugene Ormandy is music chairman. Dr. Henry W. Levinger is executive secretary.

Mr. Davis is warmly congratulated by the National and New York Federation of Music Clubs.

Quaintance Eaton

[Ed. Note: Ivan Davis has received a \$1000 prize from Mrs. Rilda Bee O'Bryan Cliburn, mother of Van Cliburn. She gave this award in honor of Arthur Friedheim, with whom she studied at the Institute of Musical Art (now the Juilliard School of Music).]

Did you know that April 30 is Walpurgis Night? On the eve of May Day it was once customary for all bells in Christendom to be rung all night for the purpose of scouring out witches in the air—witches being particularly bad on Walpurgis Night.

St. Cecilia Society, Grand Rapids, Michigan, Re-Federates

A special welcome to the 77-year-old St. Cecilia Society of Grand Rapids as they re-federate. Our own first National President, Mrs. Edwin T. Uhl, was their President from 1888 to 1894.

To glimpse the history of this venerable Society, let's read the program prepared on their 75th birthday:

"To study music in all its branches, and to promote the musical interests of the community." In this simple way 75 years ago, nine women met to set this as their



Detail of stained glass window, St. Cecilia Building.

objective and organize a musical society in Grand Rapids. This dreamed-of vision in 1883 became a reality when the group dedicated their own building in 1893 and called it the 'St. Cecilia Society of Grand Rapids.' It now stands as a monument to the cultural life of the city and to the musical world.

"Leafing through the history of the Society, and thumbing through their old programs and press notices, reveals that the St. Cecilia presented many now-great or near-great artists who came to the St. Cecilia when they were still in the early days of their careers. To list a few of the artists appearing in the first two decades were Ossip Gabrilovitch, Russian cellist, pianist, and conductor; Rudolph Ganz, pianist. The fabulous Mme. Schumann-Heink trod the stage in her first extended concert tour of America. Lauritz Melchior was introduced in 1926 while Piatigorsky, noted cellist, appeared in 1932. Later, Myra Hess, famous English pianist, was guest artist; and the noted duo-pianists, Bartlett and Robertson were programmed in 1937. Another famous piano team, Babin and Vronsky, came in 1938, soon after their American debut. After winning the Metropolitan auditions in 1941, Eleanor Steber sang for the Society; and when the ballroom or 'Rainbow Room,' as it was called, was finished, Lily Pons dedicated it. The parade of artists continues, and, during the past few years, St. Cecilia has brought many young artists

We are invited

to the Federation Weekend, Peninsula Music Festival, Fish Creek, Wisconsin, Aug. 12-14. Former Young Artist winner, James Standard, bass, will be featured. And "Music for Orchestra" by Sowande, commissioned by the 1960 Peninsula Music Festival, will be premiered. Dr. Thor Johnson will speak again, as he does annually.

who have since become famous. This appearance proved an important stepping stone in their career. Eugene Conley, Metropolitan star, Gina Bachauer, Gerard Souzay, and Raya Garbousova, to mention but a few, performed here. Little did these nine women realize how far-reaching their efforts would be.

"To promote the musical interests of the community, St. Cecilia sponsors two youth groups. One is called the Junior St. Cecilia, comprised of youngsters ages six through 14. The others are teen-agers from 14 to 19. The St. Cecilia offers several scholarships to these groups and has available a student loan fund, which has been used by several Grand Rapids students to further their musical education.

"St. Cecilia is proud of its Women's Chorus. They work in close cooperation with the musical extension group, another facet of the Society. The musical extension committee plans and prepares monthly entertainment for 15 organizations in the city.

"Having weathered the depression and many other difficult days, the St. Cecilia represents the only musical group in the country composed of women, to own its own building, completely managed and maintained by women. It has an active membership which meets every Friday.

"St. Cecilia has taken its place in Grand Rapids and has proudly developed its original objectives, 'the study of music in all its branches and the promotion of musical interests in the community.'"

Current officers are Mrs. J. S. Vander Heide, President; Mrs. Donald D. Armstrong, First Vice-President; Mrs. Victor Blandford, Second Vice-President; Mrs. Leland S. Westerman, Treasurer; Mrs. Harold V. Hartger, Assistant Treasurer; Miss Thelma Huizenga, Corresponding Secretary; Mrs. Ernest F. Durrant, Recording Secretary.

NFMC—1960 FALL SESSION

for

National Board, National Chairmen, Committee
Council of District and State Presidents
Louisville, Kentucky

August 27-September 1, 1960

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Chairman: Mrs. Rutherford Hoppe

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Write dept. 2, Oglebay Institute
Oglebay Park, Wheeling, W. Va.

For illustrated folder

NE Regional News

New Jersey



Shown above, in the process of Federating the Westminster Choir College, Princeton, New Jersey, are from left to right: James K. Quay, Vice President of the College; Mrs. Edith Fink, Treasurer, New Jersey Federation of Music Clubs; and Mrs. Doris Allbee Humphrey, Vice President in charge of Northeastern Region.

Westminster Choir College

by James K. Quay

WESTMINSTER Choir College of Princeton, New Jersey, is the result of the vision and dedication of Dr. and Mrs. John Finley Williamson. More than thirty years ago they established this school to serve the Church through music. Today the graduates of Westminster are found in hundreds of churches of all denominations across America. The high quality of the worship service in these churches is due in no small degree to the musical contribution of these trained leaders.

Westminster is unique among the colleges of America. It is a really small four-year college in an age of assembly-line education. It is not a conventional liberal arts college, but its curriculum is rich in liberal arts courses. It is not a conservatory of music, but music is the major subject in its curriculum. Its organ department is the largest in the world; its Electronic Carillon is also one of the world's largest; and its course in Campanology is probably the only one in America. Each student receives private instruction in voice and is trained as a choral conductor. Westminster is not a theological seminary but, by training qualified musical leaders, it supplies the right hand to many a pastor in the conduct of his church. It is not a "church" college although definitely Christian in basic purpose, curriculum, atmosphere, and dedicated faculty and stu-

• The author is Vice President of Westminster Choir College. The Westminster Touring Choir won the second NFMC \$1,000 award given for accomplishments in American music abroad. The award was presented in Carnegie Hall at the close of the Choir's performance of "Jean d'Arc au Bocher." While abroad, the Choir visited seven countries, presented works of 49 composers, and performed for audiences of several million.

dents. It is interdenominational, international, and interracial. It is supported by no denomination but serves them all.

Westminster Choir College is probably best known in the United States and throughout the world for its great choirs. The Westminster Touring Choir has made annual tours in this country, visiting practically every state in the union. Twice it has toured Europe, and once it went around the world. This latter trip was under the sponsorship of the Department of State because of the official opinion that these young people are wonderful instruments of good-will for America.

The Westminster Symphonic Choir of 150 voices has for 20 years been singing as the guest of the New York Philharmonic Orchestra in Carnegie Hall. It has made almost one hundred and fifty appearances with this and other orchestras and sung the great choral works of the musical world under the direction of the outstanding conductors of our time.

Following Dr. Williamson's retirement, a new administration took over under the presidency of Dr. William F. MacCalmont with Mr. Warren Martin as Musical Director. Beginning with the magnificent foundation already laid, the administration plans to develop the college by enlarging the physical plant, upgrading the faculty, and increasing the student body. Its most recent publication is a booklet entitled, "To Serve the Church through Music." The purpose of this booklet is to inform young people of the opportunity provided by the college for training to serve the Church in the field of music and youth leadership. The booklet is fully illustrated with views of many activities of college life. Copies may be had by addressing a request to the Dean of Westminster Choir College at Princeton, New Jersey.

Recently, Westminster Choir College was the host to the Music Clubs of the state of New Jersey at a program and an informal tea. The college is fully accredited by the New Jersey State Department of Education and by the National Association of Schools of Music. It is enrolled as a member of the New Jersey Federation of Music Clubs and is happy to have a share with the National Federation of Music Clubs, particularly as related to its declared objective to raise the standard of music in the Church.

Massachusetts

Massachusetts Federation of Music Clubs Biennial Convention was held on May 7 at Boston's University Club. Featured speaker was John Tasker Howard, noted composer, author, and radio commentator, whose subject was "The Interrelation of ASCAP and the Federation of Music Clubs."

Other guests included National Vice-President, Mrs. Doris Allbee Humphrey, and New England Director, Miss Gertrude Caulfield. There was a reading of the proclamation for National Music Week, as issued by Massachusetts Governor Foster Furcolo; and baritone soloist, Edward Durbeck, was presented from the studio of Mme. Emillia Ippolito.

Dean Robert W. Dumm of the Boston Conservatory spoke on "Contests and Youth," and Dean Robert A. Choate of Boston University spoke on "The Advan-

tages of Membership in the Federation." Presiding over the convention was Mrs. Moses Gulesian, Massachusetts President.

Pennsylvania

At the Pennsylvania Music Teachers Convention in Pittsburgh in the fall, the Pittsburgh Piano Teachers Association presented Mrs. C. Arthur Bullock with a check for \$500.



At the presentation luncheon, from left to right: Mrs. Helen Stein, President, Pittsburgh Piano Teachers Association; Mrs. Arzella M. Huntsberger, Scholarship Chairman and Junior Counselor of Pittsburgh region; Mrs. C. Arthur Bullock; and Mrs. Lewis E. Young, President, Pennsylvania Federation of Music Clubs.

This money, known as the Laura K. Wilson Memorial Fund, honors Mrs. Bullock as the first Pennsylvanian to serve as NFMC President. The fund is to be allocated over ten years with an annual award of \$50 in the Original Composition Contest of the Junior Division of NFMC for a piano composition. The recipient is to be 16 years of age and selected by recommendation of the National Chairman of Junior Composers.

Rhode Island



Dr. Ron Nelson, 31-year-old Assistant Professor of Music, Brown University, has signed a five-year contract with one of the largest musical publishing houses, to furnish them with a major choral work each year. His "The Christmas Story" has been sung by choirs and glee clubs from Massachusetts to California. Dr. Nelson has been commissioned by the American Wind Symphony to write a three-movement symphony.

Michigan

THE Tuesday Musicale of Detroit are celebrating their Diamond Anniversary this year to commemorate 75 years of presenting, promoting, and creating fine music for the city of Detroit.

The week of February 8 was set aside to celebrate this special birthday, and on Tuesday, February 9, the club presented the famous duo-pianists, Gold and Fisdale, in an artist concert. On Friday, February 12, they had a Diamond Ball, with Emily Gilmore Stevens, the only living charter member, leading the Grand March. The décor combined valentines and diamonds with entertainment from ballads to ballet.

The whole season promises to be a gala one: in December, the club will produce Humperdinck's "Hansel and Gretel" for their Christmas guest concert; and, in November, their first artist program will be presented by Diana Steiner, the Young Artist violin winner at the spring Biennial convention in San Diego.

It was through the interest and efforts of several members of the Tuesday Musicale that the Michigan Federation of Music Clubs was organized at a meeting held at the Statler Hotel in Detroit in 1916. Mrs. Theodore O. Leonard of Tuesday Musicale became the secretary, and in 1917 was elected Treasurer of the National Federation of Music Clubs. Nearly every year since 1935, the Tuesday Musicale has presented an NFMC Young Artist winner in an artist concert.

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by Quaintance Eaton

Mozart Revisited

Mozart and His Times. By Erich Schenk. Translated from the German by Richard and Clara Winston. Alfred A. Knopf, New York. Profusely illustrated. 452 pages and index. \$10.

Mozart: A Pictorial Biography. By Erich Valentin. Translated from the German by Margaret Shenfield. Studio: Viking Press, New York. 160 illustrations, brief text, chronology, notes. 141 pages and index of names. \$6.50.

The Memoirs of Lorenzo Da Ponte. Translated from the Italian by Elisabeth Abbott. Edited and annotated by Arthur Livingston. Preface by Thomas G. Bergin. Orion Press, New York. Illustrated. 256 pages, notes and index. \$5.

THREE books appearing so soon after John N. Burk's admirable "Mozart and His Music" (Random House) might seem to gild the Mozart lily a little. Still, there is always room for fresh knowledge and a different approach. Unfortunately there is less of the former than of the latter in these oddly assorted volumes. In striving for a new approach, the first two authors seem to have reshuffled old cards into slightly unconventional patterns, leaving it to the scholar and expert to say if any unfamiliar face has turned up. The Mozartphile will want all of these books; others may deem it wiser to stay in conventional paths for as long as it takes to absorb the facts about this genius' crowded life and a fair comprehension of his marvelous musical output.

Mr. Schenk, a musicologist at the University of Vienna, has set himself a curious boundary. He has discussed Mozart's music very little, only obliquely, in fact. Perhaps for reasons of space, he filled in this enormous canvas behind the central figure, including the details of his life and exploring many avenues of his surroundings, without animating the character with the one element that gives it true meaning—music. However, we should not quibble, perhaps, at this selectivity. There have been many, many discussions of Mozart's wonderful creativity, Mr. Burk's the most recent. Let us read Mr. Schenk for enrichment of colorful detail in the world that this genius inhabited. Also, to look at the illustrations is a source of pleasure.

Mr. Valentin has made illustration the core of his brief biography. It is interesting to note that barely 20 of his 160 portraits and scenes are duplicated in Mr. Schenk's book, which, conversely, contains several dozen ignored by Mr. Valentin. Both have ranged into the byways of Mozart's life and times for picturization, which adds richness to the central theme. For example, both contain engravings or paintings of many of the cities and countries visited by the Mozarts in their fifteen years of touring. The map of Italy in 1780 and, on a facing page, the title page of the guide book the whole family consulted, lend a particularly piquant note to Mr. Valentin's account. The usual family portraits show up in both volumes; Mr. Valentin penetrates more

deeply into the intimate circle, perhaps, while Mr. Schenk is venturing into the wider world beyond.

As for the writing of the two: the translators make Mr. Schenk rather pedantic and dull; Mr. Valentin clumsy and jerky. In spite of these objections, both are worth owning: Mr. Schenk for background information and pictures, Mr. Valentin for pictures and skeletonized information.

The third of this trio, intimately connected with Mozart, gives us least about him. Da Ponte wrote always for his own glory, seeing his fantastic life through a prism of self-love and self-justification. It is too bad that he did not think to reveal the collaborative details of work with Mozart on "The Marriage of Figaro," "Don Giovanni" and "Cosi fan Tutte" as well as the many other libretti he wrote for various composers, à la the Von Hofmannsthal-Strauss relationship. But there are only an anecdote or two: how the ballet dancers were restored to "Figaro" after some court intrigue, and how he planned to write three operas at once—"Don Giovanni" for Mozart, in the evenings; "Arbore di Diana" for Martini, in the mornings; and an adaptation of "Tarar" for Salieri, in the afternoons. He accomplished the task, aided by what inspiration we leave the reader to discover for himself.

No, you will not find Mozart occupying the foreground in Da Ponte's memoirs. But the ingenious rascal led such a richly tapestried life that you will want to know about it. Confidante of Casanova (but also chary of detail), poet at Joseph's court, founder of the Italian Opera House in New York and first professor of Italian at Columbia University, he lived to the hilt and wrote vividly (if not always with strict truth) and his adventures remain to amaze, delight and exasperate us. We enter another world with Da Ponte; it may be difficult to return to the twentieth century as we close his book.

Reviews in Brief

How to Put On a Musical (and Make a Profit). Tracy Music Library, Boston. 70 pages. \$1.

Helpful "how-to's" for the do-it-yourself producer: select a show, organize committees, secure directors, handle publicity, set up schedules, handle program advertising, increase profits, set up a budget, and many, more, down to getting a policeman and fireman assigned for duty. Intensely practical.

Melody Making, Keyboard Harmony, and Extemporisation. By W. R. Pasfield. Joseph Williams, London; Mills Music, U. S. A. 36 pages. \$2.

A lively foray into the all-but-lost (except to jazz wizards and Lukas Foss' group) art of improvisation. Designed primarily for class teaching of piano, but also useful for private teaching. Plotted to correspond with British examinations, it will suit American requirements as well. Extemporisation as follows: melody, a setting of words, harmonic, complete movements, harmonizing folk songs, rhythmic and harmonic bass.

Junior HIGHLIGHTS



by Blanche Schwarz Levy

THE cover boy of the last issue of *Keynotes* is Richard Luby, 15-year-old violinist of Detroit, Michigan, winner of the Michigan Federation Karmazin String Competition award of 1958 and 1959, and youngest member of the Detroit Center Symphony, with which he has also appeared as soloist.

Diane Schulz, 14-year-old pianist of Washburn, North Dakota, presented a program of major works at Melus Conservatory, where she is a student.

Miriam Henderson, 6-year-old composer of Waco, Texas, composing since she was three, has more than 50 compositions to her credit, which have been performed for radio, TV, and many other types of programs. Her mother, Mrs. V. R. Henderson, has just federated a club.

Jackson, Mississippi, proudly presented their newly organized chorus of LaPetite MacDowell Juvenile Music Club, composed of 11 and 12 year olds, in an ambitious opera program. The stage setting was done by Mrs. John Covington, Counselor and State Opera Chairman.

Holidays and Music Around the World by Marjorie Jean Malone, features "The New Year in China." Music of the Orient is based on the pentatonic or five-tone scale and illustrations of unusual instruments and their background make for interesting reading. "Candlemas in Luxembourg" notes that boys and girls, singing and carrying lighted candles, gather in small groups on February 2 to celebrate; this custom is much like our Hallowe'en. "Mardi Gras" is French for "Fat" Tuesday and is celebrated in many countries just before the Lenten season preceding Easter. Miss Malone suggests having your own Mardi Gras Carnival with a program of French folk music and dances (materials are suggested).

Attention is called to the new annual \$50 piano composition award for the Junior Division. The recipient is to be at least 16 years of age and selected by recommendation of the National Chairman of Junior Composers. Further awards include string scholarships for students 16 to 25 years of age, offered at the New School of Music of Philadelphia, Pa. Auditions will be subject to entrance and performance rules set forth in the NFMC Student Auditions Bulletin for five tuition scholarships for professional orchestral careers, if advanced enough within four years to accept such position. Max Aronoff, of the New School, sets forth searching advice to those wishing to play in an orchestra.

Rutherford College Elementary School in North Carolina paid tribute to United Nations Day when members transported parents and guests on a musical tour of the United Nations countries (Music Lovers Club). The Tre Corde Junior Club of Coshocton, Ohio, celebrated with a progressive dinner, when the group sang a folk song of each country "visited". The Coshocton Keyboard Juniors had sisters, mothers, daughters, fathers, and sons playing piano duets with a grand climax of an eight-hand number.

Kansas Juniors took part in the Annual Inter-Faith Community Hymn Festival presented by the senior Lieurance Club of Syracuse. Five churches were represented. Tennessee has published its first State Junior Magazine. Congratulations!

Massachusetts held its State Junior Convention at the Boston Conservatory of Music, when the newly federated Junior Choir of the Second Congregational Church of

Dorchester was presented. Phyllis Latons Hanson, State Counselor, was in over-all charge of the convention. The state's newest Junior Club is the Worcester Musical Friendship Club, a group of budding pianists. Massachusetts Junior Division recently adopted the Festival Gold Cup Plan pioneered by the New Jersey Federation; the Plan was explained in the October 1959 issue of *Keynotes* by Mrs. Doris Allbee Humphrey, Northeastern Regional Vice President.

New Mexico's flourishing festivals resulted in 167 Superiors, with two 6-year Superiors, who were honor guests at September State Board Meeting, Albuquerque.

Leta Mae Smith, Chairman Junior Club Rating, reports the National Honor Roll claims 25 clubs with the Melody Maids of Brownsville, Texas, heading the list with 564 points. We regret space does not permit listing all the clubs. Miss Smith voices the hope that every state will send her Achievement Record Books and individual books as well for Kansas City in 1961. Revised Club Rating Sheets may be purchased from the new National Office, Fine Arts Building, 410 South Michigan Ave., Chicago 5, Ill.

Illinois, with an American program, got the Freddie Lane Club of Chicago off to a stimulating start in October, with Miss Jesse Weiler, State President, as guest speaker. Miss Weiler also installed officers for the Ka-Dettes. The Beverly-Palos Club was represented by a trumpet sextette and Vozzella-Bowden Juniors had a Superior -8 as soloist at a recent meeting.

Hymns of the Year was the theme in November of the 62-member Dayton, Ohio, Juvenile Club. Ensemble music was featured by the Dayton Junior Club. Two radio broadcasts were on the schedule of the Ernest Hutcheson Junior Club of Upper Sandusky, Ohio. Dr. Evans arranged a University Circle Day program at the Western Reserve University Music Department for all five Junior and Juvenile groups of Cleveland.

Many instruments are represented by the Senior League of Pontiac (composed of 9th through 12th grade school students) of Pontiac, Michigan. Junior Musicians' League, Battle Creek, used a Vacation-Around-the-World theme in September.

Worship through Music was the theme of the 8th District Convention in Brownsville, Texas, given by ministers of various faiths and their church choirs. A unique Break the Record program was given by the Junior Harmony Club of Crosbyton. The Barbay Music Club and the St. Cyprian Junior Choir were hosts for the district convention. A recital in the form of a newspaper in which one page was titled Federation Music Entertainment was a novel idea of the Dotty Bokin Dance Studio. The Miles Melody Club has an active orchestra that plays nationwide and received the Crusade for Strings Award of Merit. Six new clubs joined the Dallas Federation of Juvenile Clubs. Many other Texas clubs won outstanding awards and achievement records.

Edna Benzinger, National Counselor, sends her greetings and message "that February is an excellent month to evaluate the year's hopes and plans." She mentions, too, the Junior Festivals, the Stillman Kelley Auditions in the Western Region, the Original Composition Contest, the various scholarships, auditions, and National Music Week.



Editor's Recital

MUSIC is communication . . .

But the artist, composer, conductor, administrator, is communicator only in direct ratio to the amount of himself he allows to be involved—in giving and receiving words, rhythms, ideas, works.

Our Federation is continuously searching for those who have the most to give—among members, artists, composers, conductors, administrators; and those with the most to give are not always the ones who are participating the most.

Why?

Jesus said "pressed down and running over."

Hamlet said "The readiness is all"—a challenge which each life must meet in its own greatness or smallness of self.

Kahlil Gibran said . . . "into that seasonless world where you shall laugh but not all of your laughter and cry, but not all of your tears."

St. Paul said "Stir up the gift which is in thee."

All great minds have known the simple truth that man himself controls the gauge, the regulator of his participation.

Life is limitless and waiting. Hours in the day are expandable. Thoughts never reach minds' capacity. And the impossible is often the untried.

It takes effort to keep "dedication" from becoming an exception when "why bother" is an easier rule.

But it is easy to accept a new attitude—a new statement of purpose. And, for living up to it, we are given a lifetime.

The readiness is all—the readiness of thinking a goal, preparing and practicing, accepting each new plateau, enlarging the segment of self in the parade of other self segments, becoming an involved and dedicated communicator in the widest medium of all—life.

l.w.

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Earrings, drop or button.....	3.00	Large Disc Bracelet.....	3.00
Large Disc Pin.....	2.00	Cuff Links.....	3.00
Small Disc Pendant and Chain.....	2.00	Tie Clip.....	2.00
Small Disc Charms.....	1.00	Large Disc Charms.....	1.50
Large Disc Compact.....	3.50		(Tax included)

Specify Composer: Beethoven, Mozart, Liszt, Schubert, Haydn, when ordering.

Jewelry with Federation Emblem

Sweater Guard, \$3.50; Compact, \$3.50; Tie Clip, \$2.75; Lariat Tie, \$3.50; Earrings, \$3.50;	
Bracelet, \$2.75; Cuff Links, \$4.00; Pill Box, \$3.00	
Charm Bracelet with Emblem and Harps, Clefs, Trumpet, set with pearls.....	\$5.00
Extra Charms: Piano, Violin, Banjo, French Horn, Triangle, Bell, Mouth Organ.....	.50

Jewelry without Federation Emblem

Musical Charm Bracelet: 9 musical instruments, silver or gold finish.....	\$2.20
Plastic Dagger Bookmark, Piano imprint in gold, red, green or blue.....	.12
Calendar (2 inches) Piano imprint, blue, green or red.....	8 for .50
Triangle Coin Purse (2 inches) with Piano imprint, red.....	.25
Comb in red case with Piano imprint.....	.25
Oxidized Silver or Gold Musical Charm Bracelet.....	2.00
Music Box Bracelet or Necklace (gold finish).....	5.50

Jewelry in Silver, Copper or Gold Finish

Without Federation Emblem

Earrings, with Clef or Piano.....	\$1.75	Matching Pin (large).....	\$1.75
Adjustable Ring, 2 Clefs.....	1.75	Cuff Links (large Piano).....	1.75
Link Bracelet with Piano and Clef.....	\$2.25		
Sterling Silver Large Clef (2 1/4") Pin.....	\$2.00		
Sterling Silver Dainty Clef Earrings.....	\$2.00		
Sweater Guards (Piano or Clefs) with cultured pearl.....	1.75	Large Rhinestone Pins, Clef, Piano or Notes.....	2.20
Pianos (screw on).....	.50		
Tie Clip with Piano.....	1.50	Gold-filled Necklaces with Clef or Piano and Cultured Pearl.....	1.75
Copper Cuff Bracelet with Clef.....	1.75		

Stationery — Club Supplies

DeLux Double Sheets, blue-gold.....	\$2.00	Emblem Interpretation Paper	
Single Sheet (blue emblem).....	1.65	Weights.....	1.00
Single Sheet, P.P.A.....	1.65	Emblem Cuts (Junior).....	1.00
Senior Semi-Notes (blue emblem).....	1.65	Emblem Cuts (Senior, 3 sizes) each.....	1.00
Junior Semi-Notes (blue emblem).....	1.65	Federation Scrapbook with Senior or Junior Emblem.....	2.00
Seals (large or small).....	50 for 1.00	Scrapbook refills (9 pages).....	.50
Seals (Junior).....	50 for 1.00	Place Cards, P.P.A.....	25 for 1.00
Place Cards, blue emblem.....	25 for 1.00		
Introduction Cards.....	25 for .75		



Junior Pin.....	\$ 1.75
Senior Pin.....	1.75
Junior President.....	2.75
Junior Counselor.....	2.75
Junior Award.....	1.85
Junior Club.....	2.25
Senior Club.....	2.25
Gold Member's Emblem.....	9.25
Gold President's Gavel Emblem.....	12.00
Gold Gavel (pearl or sapphire).....	14.25
Diamond Gavel Emblem.....	28.00
Diamond Member's Emblem.....	25.00
P.P.A. (gold filled).....	3.50
P.P.A. (10 k.).....	6.75
Life Member Guard.....	3.00
Numeral Guard.....	1.75
Plated Guard.....	1.75

Trophy Cups With the Federation Emblem



Sun-Ray Metal:

6".....	\$ 7.50
7 1/4".....	10.00
9 1/2".....	12.50
11 1/4".....	15.00

Engraving, 10c per letter

Note: Please add 35c service charge to your check for insignia or jewelry order over \$1.75.

PENNSYLVANIA RESIDENTS ADD 4% TAX

Send all Orders and Inquiries to: NINA P. HOWELL, Custodian of Insignia,

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